CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SUMMER 2022

PREM KRISHNAMURTHY AND ANNIE WISCHMEYER | NFTS | JOHN MELLENCAMP | DONALD BLACK | PHOTO POETS: MCKINLEY WILEY

Oh, Gods of Dust and Rainbows

Jul 16–Oct 2

The Cleveland Institute of Art's Reinberger Gallery will host solo exhibitions by four extraordinary artists—Jacolby Satterwhite, Dexter Davis, Loraine Lynn and Alexandra Noel—as a part of the 2022 FRONT International: Cleveland Triennial for Contemporary Art.

Artwork
Clockwise, from top left: Jacolby Satterwhite, "Dawn," courtesy of Cleveland Clinic, the artist, and Mitchell-Innes & Nash. Dexter Davis, "Hide and Seek," collection of the Progressive Corporation. Alexandra Noel, "Squash," courtesy of the artist. Loraine Lynn, "Untitled Installation" (detail), courtesy of the artist and Jacob Koestler.

Cleveland Institute of Art
Reinberger Gallery
11610 Euclid Avenue
Cleveland, OH 44106
216.421.7407
reinbergergallery

Gallery Information
For exhibition details and gallery hours, visit **cia.edu/exhibitions**. For up-to-date COVID protocols, visit **cia.edu/covid**.

Exhibitions and programming are generously supported by CIA's community partners. Visit cia.edu/partners

cuyahoga arts & culture strengthening community

FRONT International Cleveland Triennial for Contemporary Art

CIA

FRONT International 2022
Cleveland Triennial for Contemporary Art
July 16 – October 2, 2022

RENÉE GREEN
Contact

Sharp green squints I have never seen
minnow-dive the instant they're alive
bulb-reds with flickering cilia
dilate, but then implode
to discs of impish

Renée Green. *Space Poem #7 (Color Without Objects: Intra-Active May-Words)*, 2020. Poly Duck, 28 double-sided banners. Bortolami Gallery, New York, 2020. Installation view. Image: Kristian Laundrup. Courtesy the artist, Free Agent Media and Bortolami Gallery, New York.

Oh, Gods of Dust and Rainbows

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#FRONTart2022

FRONT

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ART IN NORTHEAST OHIO | SUMMER 2022

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

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COVER: Collage by Dexter Davis, on view in *Robert Banks and Dexter Davis: Color Me Boneface* (March 18–June 5) at moCa Cleveland. Works of Cleveland Institute of Art alumnus Dexter Davis will be exhibited as part of FRONT International Cleveland Triennial for Contemporary Art July 16–October 2, 2022.

DUST STORM

It seems like a generation ago that the FRONT Triennial creative team announced its theme—Oh, Gods of Dust and Rainbows—during a panel discussion at Karamu House. It was a diverse panel, moderated by artistic director Prem Krishnamurthy, who opened his comments with a breathing exercise, and eventually brokered questions written on slips of paper by people in the crowd. That happened in January 2020.

At about the same time, curators of the regionally-focused CAN Triennial were developing their own ideas. CAN Triennial would evolve, we knew: it would branch out into multiple Cleveland neighborhoods, presenting exhibits in partnership with more than fifteen galleries, studios, and art hives. Planning was well underway.

Then along came the COVID pandemic, a worldwide pause, and a realignment of priorities. FRONT Triennial and CAN Triennial both announced that their exhibitions would be postponed.

Then American voters elected Joe Biden their next president, and the candidate he defeated responded with what we know as "The Big Lie." And then his supporters attempted to disrupt the democratic process by violent insurrection at the US Capitol.

We've survived wave after wave of violence and disease. We learned the term "NFT," even if most of us barely have an idea of what it means. Then, as we were putting this issue of *CAN* together, Russia invaded Ukraine.

In spite of all this, after all that has happened in the last two years we are safe enough to be looking forward to a Summer of artistic response through the lens of two triennials. The Langston Hughes couplet from which FRONT takes its name—"Oh, God of dust and rainbows, help us see / That without dust the rainbow would not be"—acknowledges that the tumult of our lives can be transformative, and can serve not only as contrast, but as cause for the good. Meanwhile the theme for CAN Triennial, YOU ARE

CLEVELAND'S SUMMER OF ART

But it was early in a couple of the most tumultuous years most of us had experienced. In March 2020, all nonessential businesses in Ohio were ordered to close, including galleries, museums, and community art studios. Working from home became normal. The word "Zoom" entered common parlance.

Two months later, a Minneapolis police officer murdered George Floyd, and the people of Minneapolis took to the streets. The protests spread across the country, including to Cleveland, confronting the nation's long history of racism.

In addition to those righteous protests, senseless, antisocial violence erupted repeatedly in response to public health measures. Members of a militia group plotted to kidnap Michigan Governor Gretchen Witmer, for example. We learned the word "Freedumb."

HERE, acknowledges the time and place, and serves as an invitation to draw on all those influences.

In this issue of *CAN*, we're looking forward to Cleveland's Summer of Art. You'll find dozens of independent exhibits presented at the same time as the region's triennials. It's the season of white tent festivals, too, and as long as the pandemic stays at bay, we expect those to come roaring back. You'll also find Brittany Hudak's interview with FRONT artistic director Prem Krishnamurthy and curator Annie Wischmeyer, Erin O'Brien's reporting on NFTs and the ways Cleveland artists are using them, and a whole lot more news and information about events coming this Summer. We look forward to seeing you.

Michael Gill
Editor / Publisher

FRONT and more, at the Akron Art Museum

by Akron Art Museum Sta

THE AKRON ART MUSEUM has an exciting lineup of exhibitions for the spring and summer. Beginning April 9, *Reflections on Perception* opens in the Judith Bear Isroff and Fred and Laura Ruth Bidwell galleries. In this exhibition, viewers can explore how artists employ reflection to enhance and complicate their compositions. The works in *Reflections on erceptions* show how mirrored surfaces can reflect space, create illusions, and offer views of places not easily observed. The reflections tease the viewer with visual ambiguity that adds mystery, playfulness, and layers of meaning. In addition, the exhibition labels explore the composition, artist, and process behind the works of art. Twenty-four contemporary artists are featured in *Reflections on erceptions*, including Dieter Appelt, Matt Bollinger, Linda Butler, Lois Conner, Danielle De Jesus, Walker Evans, Rebecca Ness, Aliza Nisenbaum, Frank Oriti, Penny Rakoff, Erin M. Riley, Alison Elizabeth Taylor, and Billie Zangewa. *Reflections on erceptions* will be on view through September 11.

On June 1, *Good Hope* opens in the museum's David C. Corbin Foundation Gallery and Rory and Dedee O'Neil Lobby. The exhibition inspires viewers with work highlighting the experiences of the artists of Studio Muti, an illustration group based in Cape Town, South Africa. The word *muti* is a Zulu word for medicine, and the studio's approach is to use imagery as a therapy for boredom. *Good Hope* will bring visitors into a visually-rich space filled with surprises. The show features wall-sized illustrations where exploration is at the center. While the Studio Muti artists represent a broad range of styles and genres, their works are bound by a collective sense of curiosity and humor. Studio Muti's *Good Hope* will be on view from June 1, 2022 to May 14, 2023.

Lastly, on July 16, *Oh, Gods of Dust and Rainbows* opens in the museum's Karl and Bertl Arnstein Galleries. The exhibition is presented by the FRONT International 2022 Cleveland Triennial for Contemporary Art. *Oh, Gods of Dust and Rainbows* will focus on artists who employ materials to create craft-based artwork to cope with and explore relationships between objects and lived experiences. The title is an homage to the 1957 poem "Two Somewhat Different Epigrams" by Langston Hughes. As a meditation on adversity and a prayer for transformation, the poem inspires FRONT 2022's curatorial approach. In addition, the selection of artists encompasses both local and regional figures as well as national practitioners. Artists include Chakaia Booker, Allana Clarke, Dexter Davis, Theaster Gates, Paul O'Keeffe, Devan Shimoyama, Audra Skuodas, and La Wilson. FRONT at the Akron Art Museum seeks to engage with both local and out-of-town visitors to create a uniquely transformative exhibition experience. *Oh, Gods of Dust and Rainbows* will be on view through October 2.

FACING PAGE: Studio Muti, The Flying Dutchman, from the exhibition *Good Hope*, on view June 1 through May 14, 2023. ABOVE: Detail: Frank Oriti, Out of Regs, oil on canvas, 2015. Private collection. © Frank Oriti.

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

REFLECTIONS ON PERCEPTIONS | THROUGH SEPTEMBER 11

GOOD HOPE | JUNE 1–MAY 14, 2023

OH, GODS OF DUST AND RAINBOWS | JULY 16–OCTOBER 2

Summit Artspace's Mural Initiative Celebrates Kirk Mangus' Legacy and Akron's Beautiful People

by Grace Carter

Kings and Queens mural, painted by Summit County teens with Kent State University faculty member Kirk Mangus (1952–2013) in 2006.

FOR OVER A DECADE, Summit Artspace's visitors have been welcomed to the building by Kings and Queens, a 225-feet-wide by 9-feet-high mural depicting faces representing diverse ethnic groups living in Akron. Internationally-renowned artist and Kent State University (KSU) faculty member Kirk Mangus (1952–2013) and 25 Summit County teens painted the mural in 2006, with funding from Summit County, the National Endowment for the Arts, and the Vernon L. Odom Fund of Akron Community Foundation. Because the mural has deteriorated over time due to continued exposure to the elements, a new project is underway to replenish the mural and expand upon its original purpose.

The Ohio Arts Council (OAC) awarded Summit Artspace an Arts Resilience Initiative grant to restore and document the mural and further develop Mangus' concept through a community-based project called Faces of Akron. "The project is an excellent, thoughtful example of how to empower creative professionals to work and contribute toward community revitalization," remarked OAC Executive Director Donna S. Collins.

Internationally-acclaimed ceramicist Eva Kwong, Mangus' widow, is spearheading the mural's restoration. Student artists from Akron Public Schools are aiding Kwong with the restoration, mirroring the student engagement that helped produce the original work. "I am delighted to be part of this project. I assisted my late husband, Kirk Mangus, with the original mural and worked with some of the students," noted Kwong. "This new phase revitalizes and extends Kirk's original vision."

In collaboration with the KSU School of Art's art history department, Summit Artspace is creating signage and online didactics for the mural to share its cultural history and document Mangus' legacy. Mangus' work embraced a raw perspective on humanness, and his depiction of faces in Kings and Queens was both humorous and empathetic. He sought to document the heritage of all the immigrants who came to live in Akron. "He had a profound interest in storytelling and capturing the essence of the people he met in his world travels," Kwong explains. "Kirk would say, 'They are all beautiful people.'"

The grant also supports the commission of a new community-based digital mural titled Faces of Akron, led by local artist Alexandria Couch. Couch selected five local artists—Hope Hickman, Christine Ries, Micah Kraus, Meryl Engler, and Sylvia Sykes—to create portraits of community members as an homage to the original mural and to showcase Greater Akron's diversity in 2022. "I am excited about this project because as artists, it gives us a platform in which we can engage with the community in a positive way," said Couch. The portraits will be displayed at Summit Artspace starting May 27 and will also be digitized into a virtual mural and featured on Summit Artspace's website in June.

SUMMIT ARTSPACE

140 East Market Street
Akron, Ohio 44308
summitartspace.org
330.376.8480

AKRON ARTWALK | 4-8PM FRIDAY, JUNE 10

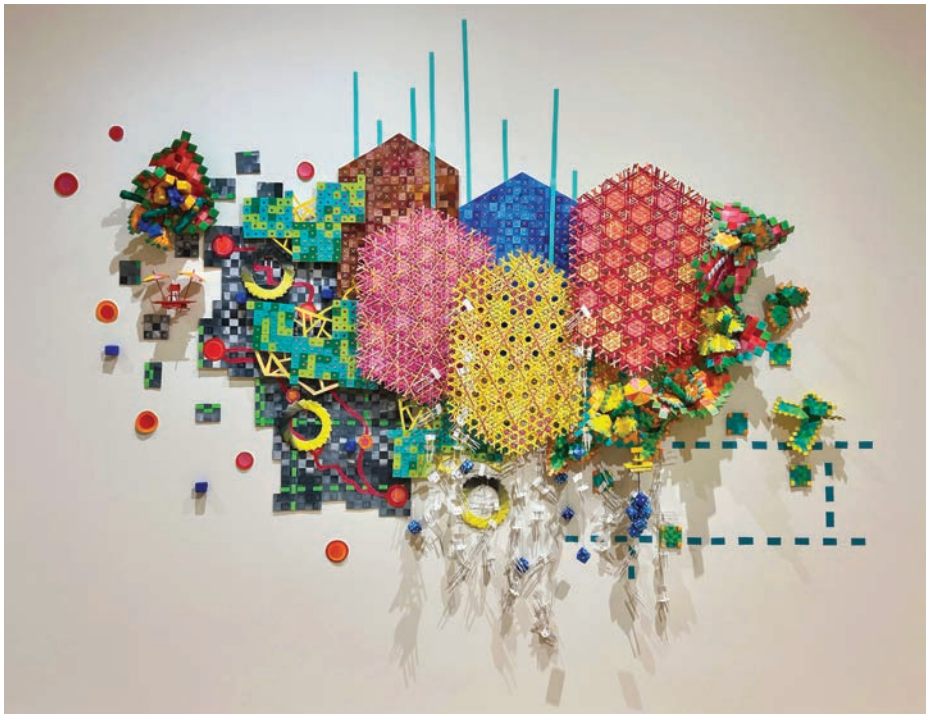
ARTS ALIVE AWARDS RECEPTION | 7PM THURSDAY, JUNE 23

SPRING EXHIBITIONS | THROUGH SATURDAY, JUNE 25

SUMMER EXHIBITIONS | JULY 8–SEPTEMBER 17

Synapse 15: Intersections of Art and Science

by Myers School of Art Sta



Nathalie Miebach, The Blindness of Seeing Patterns, paper, wood, weather, and COVID-19 data, 72 X 96 inches, 2022.

THE SYNAPSE SERIES at The University of Akron (UA) probes ideas, images, and mutual interests connecting art and science professionals and disciplines. Open to all university disciplines and the public, Synapse events take the form of residencies, internships, collaborative projects, lectures, workshops, panel discussions, and exhibitions.

Synapse is a means for exploring enlightened collaborations on diverse topics ranging from artificial intelligence and evolution to the relationships between the animal kingdom and humans.

Ten artists will be on display in *Synapse 15* at the Emily Davis Gallery: Judy Pfaff (Tivoli, NY), Jenny Sabin (Ithaca, NY), Terry Winters (New York, NY), Nervous System (Jessica Rosenkrantz and Jesse Louis-Rosenberg of Palenville, NY), Mark Dion (Copake, NY), Stacy Levy (Spring Mills, PA), John Roloff (Oakland, CA), Diane Davis-Sikora (Akron, OH), Nathalie Miebach (Boston, MA), Wong Kit Yi (New York, NY and Hong Kong).

Highlighting Akron's location in the Cuyahoga Valley and its legacy as a city of invention and making, the UA Synapse Art and Science series partnering with the Emily Davis Gallery, Myers School of Art, and the University of Akron Biomimicry Research and Innovation Center will develop an exhibit inspired by the intersection of art and science. Artists and designers exploring the natural world consider issues as challenging as sustainability, climate change, and psychology or as fundamental as abstraction, mechanics, and material processes. Scientists and engineers at UA's Biomimicry Research and Innovation Center focus on both abstract and applied thinking. The exhibition will consider areas of research such as spider silk, gecko adhesion, bacteria, and snake robots, with parallel concerns about abstraction, perception, time, environment, and human interaction.

For fifteen years, the goal of Synapse has been to encourage dialogues and relationships between scientists, engineers, business professionals, artists, and designers. Synapse develops new educational strategies, research initiatives, community enrichment, and economic development. Synapse will spur interactions and insights among artists and scientists, campus and community, faculty, and students, practicing professionals and the simply curious.

Synapse 15 will be running concurrently with FRONT International Cleveland Triennial for Contemporary Art, presenting work by artist Wong Kit Yi.

MYERS SCHOOL OF ART

University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

SYNAPSE 15 | JULY 15–SEPTEMBER 30

Featuring the work of ten artists on display in the Emily Davis Gallery.

David Hicks: Multi-figu e Narratives

by Karen Petkovic

David Hicks, The Cycle of Experience, 2020. Hicks says each of his characters is supposed to "embody a moment of the human experience, whether it is a state of hopelessness, being jaded, rising and reaching in hope, using or being used, or violently being birthed."

DAVID HICKS draws people. His work is centered on the human figure. By using the figure or portrait in a narrative context, he metaphorically represents aspects of the human experience. The drawings reference history, myth, and pop culture. Hicks advises that the process of layering these symbolic figures and composing relationships between them is a cathartic way for him to apply meaning to bigger stories, both personal and universal to all.

This summer Hicks will have a solo show of his drawings in the Sullivan Family Gallery at BAYarts. Hicks received his MFA from Indiana University at Bloomington in 2008 and has served as an assistant professor of drawing at Cleveland State University since 2019. When asked how recent events in the world have affected his work, he advises he was already starting to lean into featuring a more diverse cast of characters, showing them in their own world dealing with life, and connecting them with the larger narrative. This theme in Hicks' work is easiest to see in his piece Cycle of Experience, which was started in 2020. He advises the life of this drawing has been immersed in these turbulent times, but does not seek to make any direct political or social statement. Instead, each of Hicks' characters is supposed to "embody a moment of the human experience. Whether it is a state of hopelessness, being jaded, rising and reaching in hope, using or being used, or violently being birthed." Iconic references are also prevalent. Figures such as Atlas and Christ show up as modern adaptations.

David Hicks' exhibition of classically-rendered drawings featuring multi-figure narratives will be on display at BAYarts from July 8 through August 6, with an opening reception from 5 to 8 pm on Friday, July 8.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

THURSDAY MARKETS | JUNE 9–OCTOBER 13 | ART & FOOD VENDORS, MUSIC, & FOOD TRUCKS

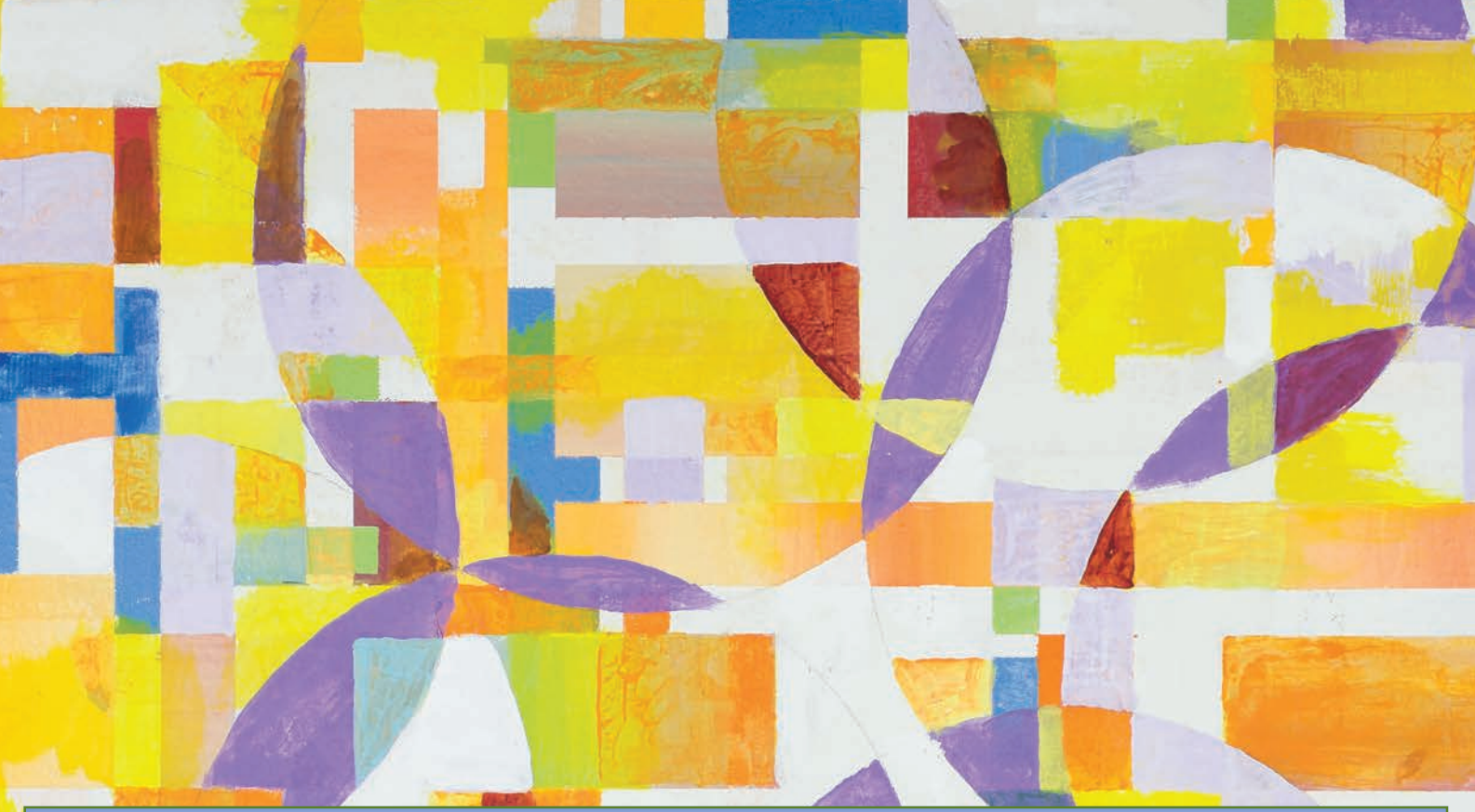
DAWN TEKLER: ENERGY AND PERCEPTION | JUNE 10–JULY 2
OPENING RECEPTION 5-8PM FRIDAY, JUNE 10

ART & MUSIC FESTIVAL FEATURING 75 LOCAL VENDORS & LIVE MUSIC FROM SMALL CRAFT WARNING | 10AM-4PM SATURDAY, JUNE 18

SUMMER PERFORMANCE SERIES | SUNDAYS JUNE 19–AUGUST 28

DAVID HICKS | JULY 8–AUGUST 6 | OPENING RECEPTION 5-8PM FRIDAY, JULY 8

BELLAMY PRINTZ: RECENT WORK | AUGUST 12–OCTOBER 2 | OPENING RECEPTION FRIDAY, AUGUST 12



Untitled work by Paul Tikkanen, acrylic on wood
Photographed by Cath Smith

Paul Tikkanen: a Retrospective Exhibit

on display June 2022 at the Ashtabula Arts Center reception Friday, June 10, 6-8 p.m. showcasing the work of Paul Tikkanen and introducing the Paul and Norma Tikkanen Painting Prize

Coming October 2022, the Paul and Norma Tikkanen Painting Prize will offer over $30,000 in artist awards. Submissions will open June 2022.

2022 Jurors:
Kim Beck - Carnegie Mellon School of Art
José Carlos Diaz - Andy Warhol Museum
Naomi Fisher - Bas Fisher Invitational

The Paul and Norma
TIKKANEN
PAINTING PRIZE

ASHTABULA Arts CENTER

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The Time Travelers' Garden

by Susan Merdler

Works of Mark Soppeland are featured, along with those of Dustin Grella, Christopher Hoot, and Liz Maugans, in *The Time Travelers' Garden*.

THE TIME TRAVELERS' GARDEN is a group exhibition of the artwork of Dustin Grella, Christopher Hoot, Liz Maugans and Mark Soppeland. Presented at the Beachwood Community Center Art Space, the show will run from June 30 through August 28, with an artists reception from 1 to 2:30 pm on Sunday, July 10.

Artists have had a complex relationship with time and place since the earliest known cave paintings. Then as now, artists engaged memories of the past while being focused in the moment to create images that would record their existence for the future.

The four artists in this exhibition are exploring diverse artistic practices that involve highly-personal approaches to the interconnected, broadly-defined ideas of time, travel and the garden.

Dustin Grella is an assistant professor of animation at Queen's College in New York. His stop motion animated projects have been exhibited at many international venues, including showings at the Cannes Film Festival and The Museum of Modern Art in New York. His ongoing project is the Animation Hotline in which he has left an open invitation to the world to leave recorded messages of personal short stories on his voicemail. These become the soundtracks to his remarkable visual interpretations.

Christopher Hoot is a professor of art at the University of Akron's Myers School of Art, where he teaches foundations and graphic design courses. His current research moves between the Old World techniques of paper marbling and other forms of painting and digital photography, which merge with high tech computer-generated and -manipulated images, and video art. These media and techniques are combined and intertwined to investigate and form abstract landscapes, soundscapes, and cityscapes which resonate on various levels.

Liz Maugans is the founding director of Zygote Press and current director of YARDS Projects and curator of the Dalad Collection at Worthington Yards in Cleveland's Warehouse District. Her multi-layered paintings and collage-based prints are created, in part, from images reconsidered and repurposed from her past to make contemporary commentary on politics, social issues, and her personal life as an artist, wife and mother.

Mark Soppeland is a distinguished professor of art emeritus at the Myers School of Art. His new paintings are part of the Organic Algorithms/Dangerous Abstractions Series. These works address wide-ranging concerns of our current social/technological phenomena, including issues related to our new, first time in history, Big Data Moment with its ability to instantaneously retrieve the past, monitor and manipulate the present, and potentially predict the future.

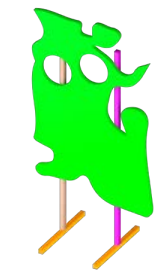
The Time Travelers' Garden is organized by Susan Gordon Merdler, senior adult manager of Beachwood Community Services, and Beachwood resident Mark Soppeland. The gallery is free and open to the public from 8 am to 4 pm on Monday through Friday.

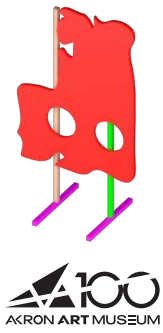
BEACHWOOD COMMUNITY CENTER ART GALLERY

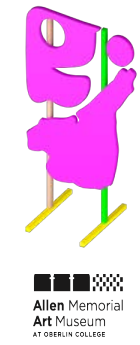
25325 Fairmount Boulevard
Beachwood, Ohio 44122
216.292.1970

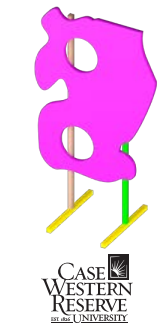
THE TIME TRAVELERS' GARDEN | JUNE 30–AUGUST 28
OPENING RECEPTION 1-2:30PM SUNDAY, JULY 10

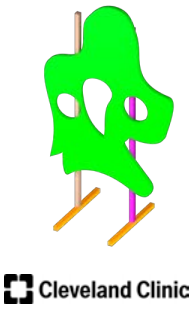
FRONT International 2022
Cleveland Triennial for Contemporary Art
July 16 – October 2, 2022

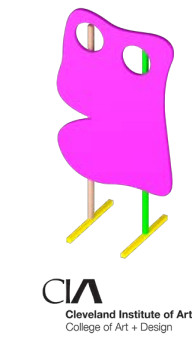


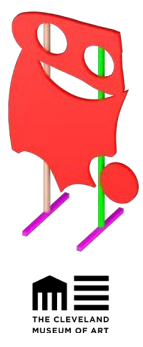


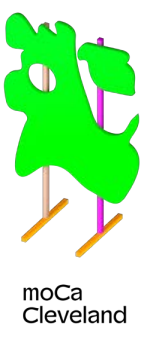


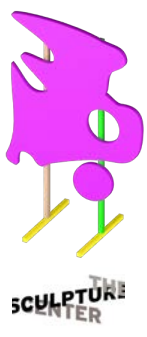


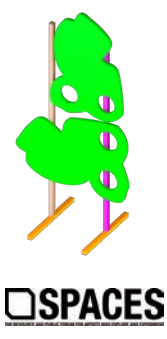


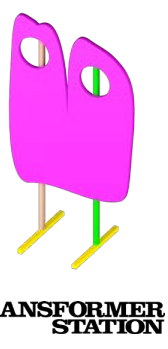












Abigail DeVille
Ahmet Öğüt
Alexandra Noel
Alexandria Couch
Allana Clarke
Alyssa Taylor Wendt
Andrea Carlson
Art Therapy Studio
Asad Raza
Audra Skuodas
Benedict Scheuer
Calla Henkel &
Max Pitegoff
Cassie Thornton
Chakaia Booker
Charmaine Spencer
Chauncey Hare
Christopher Kulendran
Thomas
Cooking Sections
Cory Arcangel
Daniel Lind-Ramos
Dansbana!
Devan Shimoyama
Dexter Davis
Diana Al-Hadid
Dominic Palarchio
Dr. Lady J
Every Ocean Hughes
Firelei Báez
Haseeb Ahmed
Isabelle Andriessen
Jace Clayton
Jacolby Satterwhite
Joe Namy
Judith Scott
Julie Mehretu
Jumana Manna
Jurriaan Andriessen
Kameelah Janan Rasheed
Karel Martens
La Wilson
Langston Hughes
Leigh Ledare
Lenka Clayton &
Phillip Andrew Lewis
Linda D.L. Green
Loraine Lynn
Maria Hassabi
Martin Beck
Matt Eich
Michele Rizzo
Moyra Davey
Naeem Mohaiemen
Nicole Eisenman
Nora Turato
Paul O'Keeffe
Renée Green
Robert Reed
Sarah Oppenheimer
Scott Mars
Seuil Chung
Sonia Gomes
Tacita Dean
Theaster Gates
Tony Cokes
Tyler Mitchell
Wong Kit Yi
Yoshitomo Nara
and others

FRONTart.org/GO
#FRONTart2022

Oh, Gods of Dust and Rainbows

FRONT

Deep Roots Experience

LEFT: Jae Capo (left) with Ryan Harris and his daughter at Deep Roots Experience Gallery. RIGHT: Dayz Whun teaches a class in the Blacktop Pop-Up mural program.

GENERATIONS MAY 7–MAY 22

Artists are invited to create work with their children or parents, completing the circle of generations in art and creativity. Throughout the run of this show, there will be artist talks with engagement activities for families.

REMIX JUNE 3–JULY 3

Artists create reimagined visuals of album covers that shaped their worlds.

SHEART: B.A.P.S. JULY 16–AUGUST 14

Cult classic film *B.A.P.S.* helped shape and define value and beauty for a generation of black and brown women. Artists will present visuals of their understanding of Black African Princesses in unique takes on this culture-framing classic movie.

D. BLACK AUGUST 2022

MURALS IN YOUR NEIGHBORHOOD YOUTH PROGRAM SUMMER 2022

Deep Roots and Refresh Collective partner for this ten-week course on creating art and scaling to application on a mural. Each participant receives hands-on instruction from Cleveland-based artist Dayz Whun, a collection of supplies, and an "IYKYK Fruit of the Tree" tote and T-shirt. For questions and registration email us at info@higherartlife.org.

DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

GENERATIONS | MAY 7–MAY 22
REMIX | JUNE 3–JULY 3
SHEART B.A.P.S. | JULY 16–AUGUST 4
D. BLACK | AUGUST 2022

YOU ARE HERE

OPENING CELEBRATION JULY 8
EXHIBITION JULY 9 - AUGUST 31

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OHIO CRAFT BEER

Art by the Falls, Surrealism Exhibition (Featuring Original Salvador Dali Works), and More!

by Valley Art Center Sta

Salvador Dali, Joseph, drypoint etching, 1975, from the Our Historical Heritage suite. Image courtesy of Valley Art Center.

VALLEY ART CENTER is very excited to invite you back to Riverside Park in Chagrin Falls this summer for our 38th Art by the Falls on June 11 and 12!

Each year this event draws thousands of art lovers to discover and shop from more than 120 painters, potters, jewelers, sculptors, fiber artists and other fine craftspeople from across the US. Nestled on the banks of the Chagrin River, at the heart of historic Chagrin Falls, Ohio, this is an idyllic setting for an outdoor festival with the charming village Main Street overlooking two waterfalls and home to a wealth of independent boutiques, galleries and restaurants.

Later this summer, Valley Art Center presents *Where Are We? An Exploration of Surrealism*. Wander with us through dreams and the landscape of the unconscious. Opening July 15, with a reception on Saturday, July 16, this exhibition was juried and curated by John McCutcheon of Sean Christopher Gallery in Columbus, Ohio. In addition to the works selected by Mr. McCutcheon, Valley Art Center is extremely excited to have the opportunity to present a series of original etchings by Salvador Dali, perhaps the world's most recognized surrealist artist. These works will be on display for one night only: Friday, August 5. In addition to the viewing, art advisor and art historian Casey Monda will give a talk about the history of surrealism and discuss collecting and conservation of prints and works on paper.

Finally, VAC will be a host venue this summer for exhibitions by Art Therapy Studio and Accessible Expressions Ohio. As part of Valley Art Center's commitment to inclusion and accessibility, we are proud and excited to be working with Art Possible Ohio to showcase the incredible talents of differently-abled artists. Go to valleyartcenter.org for more information on these exciting exhibitions.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

WHERE ARE WE? CALL TO ENTRY CLOSE | JUNE 3
38TH ART BY THE FALLS | JUNE 11 & 12
SUMMER 1 CLASS/CAMP SESSION STARTS | JUNE 20
ART THERAPY STUDIO EXHIBITION | JUNE 27–JULY 29
WHERE ARE WE? | JULY 15–AUGUST 24 | OPENING RECEPTION JULY 16
ACCESSIBLE EXPRESSIONS OHIO EXHIBITION | AUGUST 1–31
ORIGINAL DALI VIEWING AND LECTURE | AUGUST 5

Assemble now.
WORKSHOPS TO EMPOWER YOUR CREATIVE SUCCESS
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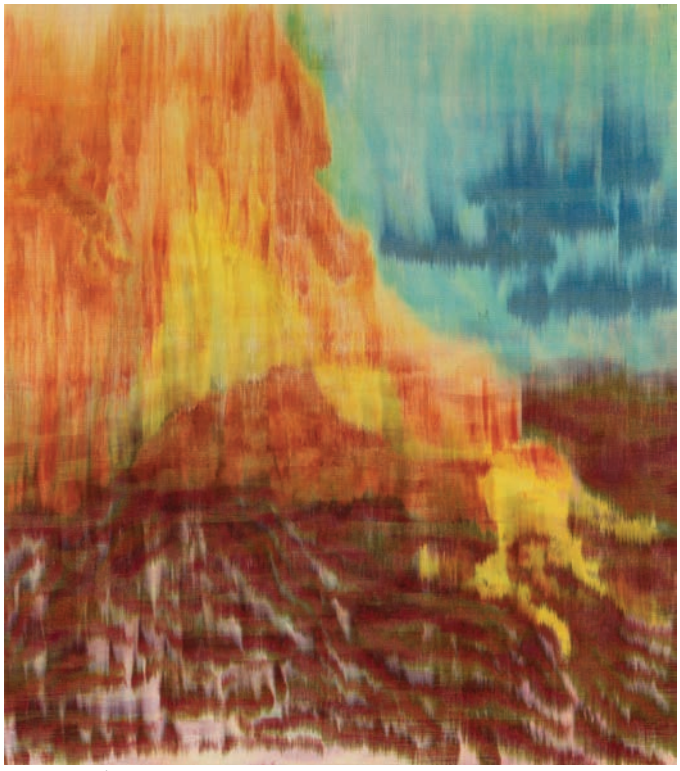
Summer in the City by Abattoir Sta



LEFT: Hildur Ásgeirsdóttir Jónsson, Seismic Rift, silk threads and dye, 47 X 46 inches, 2021. RIGHT: Dominic Palarchio, Bumper, cast resin, 2021.

THIS JUNE will mark the start of the gallery's third year. In that time, Abattoir has supported work by many young artists and introduced exciting work by nationally-recognized artists to Cleveland's art lovers. We are proud to support Katie Butler and Max Markwald in our gallery program; they are both young artists who have been selected for the journal *New American Paintings*. Kent-based Shawn Powell showed his life preserver paintings at NADA Miami with us. Our artists have joined the collections of the Cleveland Clinic Art Foundation, Progressive Insurance and the Akron Art Museum, as well as those of experienced and novice collectors in the area and beyond.

Owners Lisa Kurzner and Rose Burlingham will continue presenting excellent regional talent, alongside distinguished visiting artists. Upcoming solo exhibits this fall will give a deeper look at gallery artists Shawn Powell and Lauren Yeager.

On view until June 4 are works by two Cleveland artists: Hildur Ásgeirsdóttir Jónsson's woven paintings and Brinsley Tyrrell's ceramic sculptures. Following on June 10 is *Cheap Thrills*, a conceptual exhibit with commentary on the social divide in consumer products by Erykah Townsend, which will introduce Alex Vlasov. Opening on July 8 will be a show featuring videos by Cleveland-born Cameron Granger and installation sculpture by Dominic Palarchio.

If you're in the Hudson Valley in August, stop by Abattoir at Foreland Studios in Catskill, New York, to view paintings by Caitlin MacBride and installation sculpture by Dominic Palarchio.

ABATTOIR GALLERY

Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44113
abattoirgallery.com
info@abattoirgallery.com

HILDUR JÓNSSON & BRINSLEY TYRRELL | THROUGH JUNE 4

CHEAP THRILLS: ERYKAH TOWNSEND & ALEX VLASOV | OPENING JUNE 10

CAMERON GRANGER & DOMINIC PALARCHIO | OPENING JULY 8

Ohio Arts Council

@OHIOARTSCOUNCIL | #ARTSOHIO | **OAC.OHIO.GOV**

For more information about the Ohio Arts Council's grants, programs, resources, and events, visit oac.ohio.gov.

Heights Arts Highlights Community

by Tom Masaveg

LEFT TO RIGHT: Josie Naypauer, The Window; S. Schubert, Trashcan; Janet Luken, Happy, Opus 3, 2021.

TIME AND TIME AGAIN, the course of history has been changed by young people with the courage to address their community in solidarity. In 1903, children of coal miners marched from Philadelphia to New York in protest against child labor. In 1960, the young Greensboro Four staged sit-ins that roused students across the nation to join in the Civil Rights Movement and refuse to accept segregation. In 2018, students in Florida began a mass movement against mass shootings by engaging the media with their rally cry #neveragain, marching and organizing with demands for legislative action against an epidemic of gun violence. Nobel Peace Prize laureate Kailash Satyarthi expressed this truth in his statement that "the power of youth is the common wealth of the entire world… No segment in society can match the power, idealism, enthusiasm and courage of young people." Today, as current events stream digitally throughout the consciousness of our youth, Heights Arts offers an open platform for Cleveland Heights High School students to amplify their voices through art in its annual student show, this year *What a Time to Be Alive*, and the accompanying Intern Spotlight, featuring the work of senior intern Eryn Lawson and junior intern Josie Naypauer.

Lawson and Naypauer state about these exhibitions: "In an age where connection is king, the miracles of modern life shape a new generation unlike any other. As the children of extremes, extravagance and excess, a unique culture rises from these conditions to shape our collective experience. From social media's unrelenting scrutiny, unpredictable global events and insatiable boredom, the specifics of our lives create our stories. And so we must ask: what defines us? As an era; as a community; as individuals. In collaboration with Cleveland Heights High, we seek to find some answers to this question through our exhibition *What a Time to Be Alive!*" The exhibitions open on May 19 and will be on view through June 12.

It's Heights Arts' mission to inspire people of all ages to engage in the arts. Along with serving as a space for creative youths, this arts collaborative will host forty members in a non-juried exhibition that provides a variety of opportunities for artists and art audiences to discover each other. A wide variety of subject matter and statements ensures that this biennial exhibition remains engaging while showcasing the diverse talent that reflects our multifaceted local community. Visitors will be met with works that range from traditional photography and portraiture to pottery and fiber work at the *Heights Arts Members Show* running from June 17 to August 14.

For more information on Heights Arts community programs and events, including house concerts, gallery performances and outreach, visit heightsarts.org.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

WHAT A TIME TO BE ALIVE | THROUGH JUNE 12
SPOTLIGHT: ERYN LAWSON, JOSIE NAYPAUER

EKPHRASTACY-ARTISTS TALK AND POETS RESPOND | 7PM THURSDAY, JUNE 9

HEIGHTS ARTS MEMBERS SHOW | JUNE 17-AUGUST 14
SPOTLIGHT: WAYNE NIEMI | JUNE 17-AUGUST 14
OPENING RECEPTION 6-9 PM FRIDAY, JUNE 17

EKPHRASTACY-ARTISTS TALK AND POETS RESPOND | 7PM THURSDAY, JULY 21

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Learn more at
kent.edu/art

Experience FRONT 2022 at Cleveland Public Library

July 16 – October 2

Featuring art from Kameelah Janan Rasheed, Paul O'Keefe, Jace Clayton, Andrea Carlson, and Moyra Davey

CLEVELAND PUBLIC LIBRARY
THE PEOPLE'S UNIVERSITY EST. 1869

FRONT International
Cleveland Triennial for Contemporary Art
FRONT

Mary Jo Bole, *The Building Is Gone*

by William Busta

THERE IS SOMETHING about how we remember things, and then there is something about how we wish to remember things, and then there is something about how we wish things that we remember were different. These are some of the lenses of history.

Mary Jo Bole draws upon her experiences, wide-ranging around Cleveland since childhood, while just a little drunk with an elixir of family history that blends vintages, mellowed and invigorated, generation to generation. Both energetic and contemplative, her work invites us to a personal vision of the city's heart and soul.

Mary Jo Bole, Under, and the highway ended.

In a sense, all geography is perceptual and personal. We all arrange by what we know and what is meaningful. These works are how the artist perceives. There is an intimacy in cemeteries, which for many people are places of mourning, often near holidays or anniversaries of births, marriages, and deaths. But for a child they can be a playground, and for the reflective they can be a connection that unites past with present. Today, the era of steel mills and smokestacks feels far away and seemingly romantic and heroic. But steel is made here daily and the ships still enter the Cuyahoga River loaded with ore from the iron ranges. No, not what it once was, but vibrant recollection as to how we became who we are. And above our eyes are monumental structures of brick and stone and steel and glass that enclose our public square, drawing attention in self-importance, towering above.

Perhaps playfully, in one work Mary Jo Bole juxtaposes office towers with obelisks that rise above factory and river. It is an Easter egg for historians, in-the-know about the obelisk that towers above the graves of Rockefellers in Lake View Cemetery, and of how the Rockefeller oil refineries began the transformation of Cleveland from a mercantile to an industrial center.

Real drawing happens when intelligence moves the hand, without attention to the mechanics of wrist or elbow or shoulder. In colors of the city—oranges and yellows and browns and greys—the artist sketches in repetition. Structure becomes pattern. Pattern becomes composition. And we enter her world, if only for a momentary glimpse.

In part, this series of images recollects an iconic photograph by Walker Evans (1903-1975)—Graveyard, Houses, and Steel Mill—created as part of a government project during the Great Depression. Sponsored by the Farm Security Administration, photographers were sent throughout the United States to document rural life. Walker Evans expanded upon the instruction of the program's shooting scripts, pursuing his own vision. In 1935 he chose to photograph the steel towns of the Lehigh Valley of Pennsylvania. Since the photographs were created with public funds, copies were available on request. In requesting this image, one woman explained with some passion, "I want to give it to my brother who's a steel executive. I want to write on it 'Your cemeteries, your streets, your buildings, your steel mills. But our souls, God damn you.'"

There is all of that in Mary Jo Bole's work. But there is also sentimentality, in the best possible sense of the word. It's affection and some joy and some memory of a lifetime curating and celebrating a city that will always be home.

WILLIAM BUSTA PROJECTS

15517 Waterloo Road
Cleveland, Ohio 44110
bustaprojects@gmail.com
216.401.2752

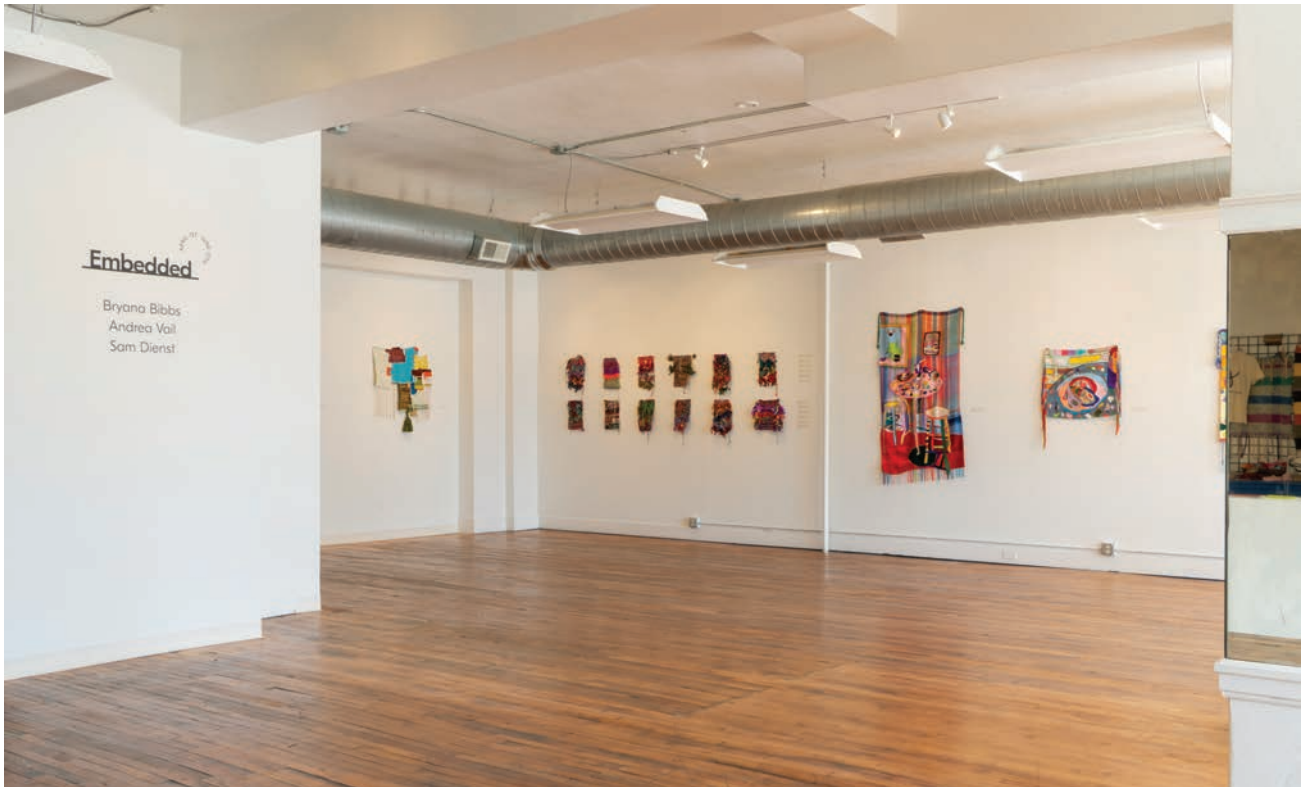
MARY JO BOLE: THE BUILDING IS GONE | MAY 6–JUNE 4

CAN TRIENNIAL INSTALLATION | JULY 9–AUGUST 31

OPEN WEDNESDAY THROUGH SATURDAY FROM NOON TO 5 PM DURING SCHEDULED EXHIBITIONS.

The Season of Weaving

by Jessica Pinsky



Embedded, featuring works of Bryana Bibbs, Andrea Vail, and Sam Dienst, led by instructor Sarah McMahon. Installation view in the Praxis Gallery. Photo by Leah Trznadel.

IT IS NOT TOO OFTEN that we have a weaving-focused exhibition in our gallery, despite being a textile organization with a focus in weaving. We showcase a diverse range of processes within our medium across our four to six exhibitions per year. Visitors experience works in sculpture, fashion and installation that all have a tie to the field of contemporary textiles. After spending time in the gallery, it is the workshop filled with looms that most intrigues our guests. With our current exhibition *Embedded*, the connection between our most popular class, Introduction to Weaving, and the artwork in the gallery is strong and vibrant.

Embedded, an exhibition at Praxis Fiber Workshop, is a selection of three artists working within the medium of textiles, who use weaving primarily as a conceptual tool to confront the human experience. Fiber as a material relates directly to our own bodies, made up of protein and cells. It also connects us to the natural world, while highlighting environmental concerns caused by the overwhelming presence of synthetic materials used to make our clothing today.

Using weaving as a method of communication in this way is significant, as it is a slow-moving process that allows for deep reflection and meditation by the maker, and slower, intentional reflection for the viewer. We invite the audience to discover how fiber and textiles are deeply embedded into our psyche and lives. The end of this exhibition is paired with our most popular course: Introduction to Weaving with instructor Sarah McMahon. We hope the skillful work displayed in *Embedded*, created by artists Bryana Bibbs, Andrea Vail, and Sam Dienst, inspires you to explore weaving for the first time.

PRAXIS FIBER WORKSHOP

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberwor shop.org

EMBEDDED | THROUGH JUNE 15

INTRODUCTION TO WEAVING | WEDNESDAYS, JUNE 15–JULY 13

HEDGE Gallery Represents Artists

by Hilary D. Gent

The main room at HEDGE Gallery. HEDGE represents artists Justin Brennan, John W. Carlson, Rebecca Cross, Sarah Curry, Matthew Gallagher, Hilary Gent, Dale Goode, Meghann Hennen, Mark Howard, Christopher Kier, David King, Liz Maugans, Brian Mouhlas, Jessica Pinsky, Katy Richards, Dott von Schneider, Douglas Max Utter and Nikki Woods.

THIS SUMMER, HEDGE Gallery is proud to host recent work by our represented artists in a group exhibition.

In 2015, HEDGE began promoting local regional artists, whose number grew to a roster of eighteen—all featured in this summer's show. They are Justin Brennan, John W. Carlson, Rebecca Cross, Sarah Curry, Matthew Gallagher, Hilary Gent, Dale Goode, Meghann Hennen, Mark Howard, Christopher Kier, David King, Liz Maugans, Brian Mouhlas, Jessica Pinsky, Katy Richards, Dott von Schneider, Douglas Max Utter and Nikki Woods.

This exhibit will be designed to give visitors a sense of what Northeast Ohio's finest contemporary artists are currently creating in themes of abstract, figurative and representational work, and will include painting, printmaking, textile, sculpture and installation.

During exhibitions, visit the gallery during business hours on Wednesday through Thursday from 11 am to 6 pm, Friday from 11 am to 5 pm, or Saturday from noon to 4 pm, or contact us for a private appointment at hedgeart.com.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

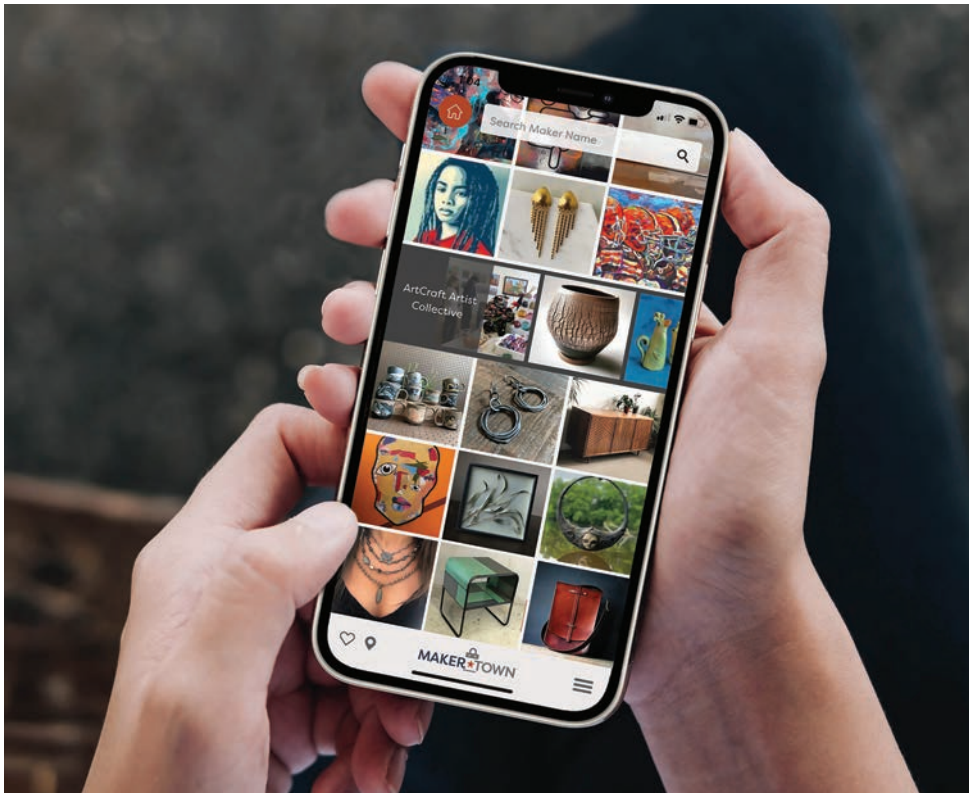
HILARY GENT: WALKING ON WATER | MAY 18–JULY 1

HEDGE GROUP SHOW | JULY 15–SEPTEMBER 2
PREVIEW JULY 13

JOHN W. CARLSON MEMORIAL EXHIBIT | SEPTEMBER 16–NOVEMBER 4

Maker Town Showcases 700+ Ohio Artists

by Susie Frazier



Explore Ohio's maker community on the Maker Town app.

THE NATION'S FIRST mobile app for discovering local makers was invented in 2020, with a focus on Northeast Ohio. Now, Maker Town is expanding to include arts-based entrepreneurs across the entire state.

Designed to help creative businesses become more visible to nearby consumers interested in handmade goods, Maker Town has evolved into a useful tool for putting hundreds of local artists, galleries, makers, and markets at the fingertips of anyone who owns an iPhone or Android. With an easy interface to filter and scroll images, videos, events and a map, this innovative directory app presents an instant view of nearby companies that offer handcrafted jewelry, furniture, wall art, home decor, fashion and more.

A MOBILE APP FOR FINDING LOCAL ART

Any art business looking to build a stronger presence with local art lovers can join the Maker Town community, whether they operate an online shop, a physical store, or a home studio. App users looking to connect or shop with an artisan they discover are linked directly to the artist's website, Etsy page, or social media profile, eliminating the problem of makers having to manage yet another commerce platform.

As a mobile directory of over 700 creative companies, Maker Town offers any business the ability to claim its listing. Becoming a subscriber means businesses can add more images or videos, and includes a spotlight on their profile in the feed. Maker Town also offers embedded advertising options to local event planners looking to attract the app's art-loving users to their upcoming shows.

A POPUP MARKET FOR SHOPPING LOCAL

But Maker Town isn't just bringing mobile technology to the arts scene. It also operates sixteen popup markets annually in Cleveland at multiple locations, including 78th Street Studios' lower level during the monthly Third Friday Art Walk. This summer, planners are teaming up with Vino Veritas Cellars Winery in Old Brooklyn to host the Maker Town Vintage + Handmade Market from 11 am to 4 pm on June 26 and September 25. This free, outdoor, dog-friendly event will feature over twenty Ohio makers nestled in the winery landscape, offering visitors a charming setting to shop locally-made art products and hand-crafted local wine.

MAKER TOWN

makertownusa.com
info@makertownusa.com
Instagram: @maker_town
Facebook: @makertownapp

MAKER TOWN VINTAGE & HANDMADE MARKET

11AM-4PM SUNDAY, JUNE 26 & SUNDAY, SEPTEMBER 25
AT VINO VERITAS CELLARS WINERY

Vino Veritas Cellars Winery is located at 4103 Memphis Avenue in Cleveland, Ohio.

Susie Frazier Celebrates 25 Years of Biophilic Art & Design

by Susie Frazier

The Susie Frazier Showroom inside 78th Street Studios.

SUSIE FRAZIER has been working at the front edge of biophilic design for 25 years, producing nature-inspired art inside world-class hospitals, hotels, homes, and offices. Her book, *Designing For Wellness,* which won five literary awards in 2020, features imagery from those jobs along with her mind-calming philosophies cultivated over a lifetime of managing undiagnosed ADHD and anxiety. In recent years, some of her principles have independently become backed by science and integrated into the global WELL Building Standard, a performance-based system for certifying, measuring, and monitoring features in a built environment that impact human health and well-being.

Now LMC (Lenner Multifamily Builders), a national multifamily developer, wants Frazier's earth-minded vision to help shape a $310 million luxury rental project they're planning to build in the metro New York area.

DESIGN CONSULTING

Since December 2021, Frazier has been working as a wellness design consultant on a 25-person team of architects and interior designers to ensure a 50-story tower with 810 units, outdoor terraces, ground floor retail, and a public park becomes a true urban sanctuary. Her input leverages how the soothing effects of nature become integrated indoors and how every space of the property physically and emotionally feels to the human occupants inside them.

ART COMMISSIONS

Frazier's free-form art installations have been one historical way she's brought this forward thinking to lobbies and corridors of many public places. Convene features 550 wooden orbs that meander along a curved wall inside Cuyahoga Community College's Westshore Campus. Release features 162 steel butterflies that span over thirty feet up a staircase, wrapping around a corner, inside University Hospitals Avon Health Center. But the most elaborate of all were three different

nature-themed installations produced for the private home of Fred and Kris Geis, images and details of which can be found on Frazier's website.

PRODUCT DESIGN

Known for her moody and compelling retail showroom on the first floor of 78th Street Studios, Frazier offers a soulful collection of wood, stone, metal and fabric home accents handmade by the artist herself, local makers, or other artisans across the US and abroad. Throughout her career, she's teamed up with local metalworkers and woodworkers to bring her custom designs to life. Several of those Ohio craftsmen were featured in her locally-aired TV show *Movers & Makers with Susie Frazier,* for which she won a 2018 Emmy® award as co-producer and host.

PUBLIC ART

No matter what the project, Frazier begins by observing recurring, organic patterns nearby in the natural world. Whether it's wood grain contours in trees, fungus sprouting on logs, or the rhythmic movement in swarms of birds, her flowing compositions are designed to ease the mind since they innately reflect the biology that lives inside all of us.

In the Gordon Square Arts District, her memorable crosswalks, pavers, and lighted benches have become iconic elements since they were installed in 2009. Even the district logo, used for over a decade, was extracted from her designs and became symbolic of the art scene thriving in this neighborhood.

THOUGHT LEADERSHIP

When she's not working on projects, Frazier speaks at national conferences, on TV shows and podcasts to shape the narrative about the role wellness design plays in overall human health and wellbeing. Her work and background have been profiled in *Psychology Today, Interiors & Sources, Iconic Life*, and *Housetrends* magazines, among many other outlets. Her ideas have been quoted in *U.S. News & World Report* and the *Wall Street Journal*, while she's been a contributing writer of articles published through Thrive Global, *Organic Spa Magazine* and *Hers Magazine.*

CHAD COCHRAN

Artist Susie Frazier

ANNIVERSARY EVENTS

To celebrate a quarter century in business, Frazier is reconnecting with community partners of the past to host upcoming events highlighting the values she cares about, including the environment, the maker movement, and mental health. To learn more about these activities, follow her on Instagram.

SUSIE FRAZIER

1305 West 80th Street, Suite 117
Cleveland, Ohio 44102
susiefrazier.com
info@susiefrazier.com
Instagram: @susiefrazier

CSU Highlights Cleveland Artists in CAN Triennial

by Kendall C. Christian, Director

THE GALLERIES at Cleveland State University are pleased to partner with Collective Arts Network as a venue in the presentation of CAN Triennial 2022. Strategic scheduling to coincide with the 2022 FRONT Triennial presents an opportunity to highlight local and regional artists, capitalize on efforts of FRONT, and introduce an international audience to our great Cleveland neighborhoods and communities.

The CAN Triennial is such an important part of the region's art scene. It is designed to complement and augment FRONT and give local artists and galleries a format to exist and thrive in front of an international audience.

With our downtown location, The Galleries at CSU can reach an audience of CSU students, hotel guests and downtown residents. Located next to Playhouse Square, we are able to reach audiences in the visual arts as well as the performing arts. CAN Triennial 2022 will highlight and strengthen our downtown art communities.

We appreciate your support of this event, which will impact so many Cleveland-area artists and organizations.

Artists Aja Joi Grant and Rebekah Wilhelm are among those curated by Darius Steward for exhibit in the Galleries at Cleveland State University, as part of CAN Triennial: YOU ARE HERE.

THE CLEVELAND STATE UNIVERSITY ART GALLERIES

1307 Euclid Avenue
Cleveland, Ohio 44115
class.csuohio.edu/art-gallery/art-gallery
216.687.2103

JOURNAL

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Greetings, My CAN Family and Friends

by Gwendolyn Garth

CAN YOU BELIEVE that April 15 marks a year since Kings & Queens of Art moved into a new studio space both physically and spiritually? And I am loving our new studio space at 1385 East 34th Street–still!

In November 2021 we launched Artist Play Date on the first Sunday of each month, and we are still working on growing that! We have hosted several community events: Reverse Ride-Along with new police cadets, Neighborhood Greenspace Workshops and several private Birthday Paint Parties.

Coming this spring/summer the Sisters of Charity Foundation has asked me to team up with Western Reserve Land Conservatory to reimagine three vacant lots in Central. Learn more at freshwatercleveland.com/features/TreeCanopyUnderserved030222.aspx.

Coming up June 3 at The Art Palace: **MidTown Cleveland Pride Pop-Up!** Join MidTown Cleveland for the second annual **Pride Pop-up!** There will be TONS of family-friendly programming, resources, food and beverages, vendors, and FREE on-site HIV testing. Plus, drag performances and speakers from organizations leading the way in Cleveland's LGBTQ health. Keep an eye on MidTown social media for more information!

If you need a space to work or play, think The Art Palace. We have 5,280 square feet of indoor space! We also have outdoor space available on 36th and Central! Just contact me, Gwendolyn Garth, at 216.339.0571 or gwendolyngarth@gmail.com.

Emerging artist Cassandra Ward, at work in The Art Palace.

KINGS & QUEENS OF ART

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MIDTOWN CLEVELAND PRIDE POP-UP AT THE ART PALACE | JUNE 3

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- New releases including *Memoria, After Yang, Neptune Frost*
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Agnes Studio is proud to sponsor the CAN Triennial. We are an award-winning, multidisciplinary graphic design practice on the coast of Cleveland.

Manifestations in Paper & Clay, Works by George Roby (1936–2018) & Mindy Tousley

by Mansfield A t Center Sta

George Roby, Going Inside, II, ceramic.

ART IS A CONVERSATION that transcends a specific time period. It is a continuum. The artworks of the past both predict and inform the artwork of the present. Each piece of the conversation is worthy of consideration and preservation. The Artists Archives of the Western Reserve (AAWR) is among the few organizations that does this effectively. AAWR Executive Director Mindy Tousley works tirelessly to this end as an advocate of regional artists of our present time and of the past, presenting artists on the cutting edge of our Northeast Ohio art scene and exploring connections among living artists, as well as our relationships with the art and artists who have come before us.

The late archived artist George Roby, a graduate of Cranbrook, was a highly-respected Ohio potter, sculptor, and teacher who mainly produced both functional and sculptural works in clay. Many of his pieces in *Manifestations* are deeply personal sculptures chronicling his own unique emotional experience as a caregiver for his wife Sue, as they faced the daily realities of her Alzheimer's diagnosis before her death in 2014. These pieces have been shown mainly as part of the *Art Interprets Alzheimers* exhibit, which has travelled to over twenty different venues since 2012 and is now part of the collection of the AAWR. Roby's other works are predominantly altered vessels. They embrace the concept of imperfection—a simple stretching of volume from the inside which throws the symmetrical pot off balance, or a line drawn down through the clay on the outside while it is wet and malleable, fresh from the potter's wheel. His actions accentuate and draw our attention to the nature of the clay, and the imperfections of the individual. As the sculptor and former president of the Cleveland Institute of Art David Deming said, "George has mastered the expressive use of ceramics through traditional and contemporary pottery. It is the expression of human relationships and interaction through abstraction that gives this exhibition's sculptures a very special significance. George has created the works in this exhibition around the daily struggle towards understanding what it means to have a loved one slowly become entrapped by Alzheimer's disease."

Aside from her role at AAWR, Tousley is also a committed and serious studio artist, giving her a view from the inside of both the individual voice and struggle, as well as the larger conversation about the art and artists. Her practice as an artist using paper is influenced by her own background as a ceramicist and is built around her appreciation for the beauty of the accidental mark or the random act. In this, her approach is very much like Roby's approach to the clay. Her work is based on her observations of her everyday life, the natural world, and the urban environment, banality, absurdity and ugliness or beauty. She finds joy in creating order out of chaos, unbalancing and rebalancing and then finding the center. She views her job as an artist as that of the observer who notices what others miss, and brings that to the forefront of their consciousness.

Manifestations in Paper & Clay explores

the friendship between these two artists, the synchronicity of their work, and their shared use of abstraction to present their observations and experiences of the world through their art, exemplifying the larger conversation between artists across time.

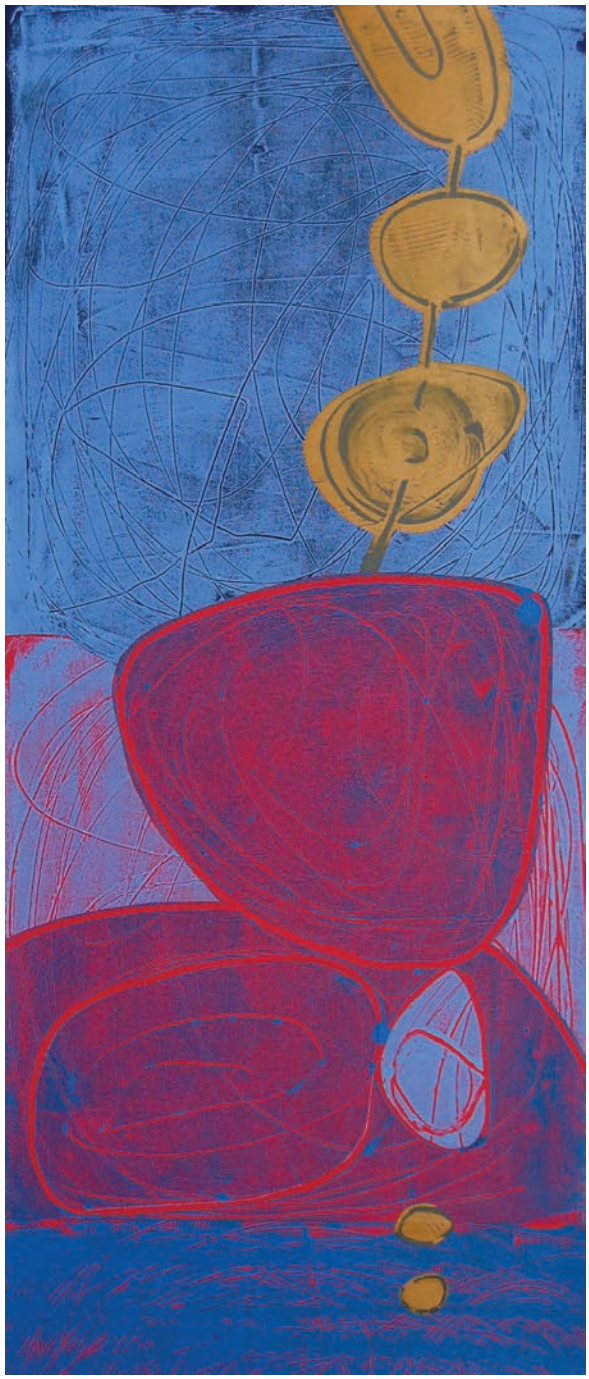
GEORGE ROBY

Archived in 2002, George Roby is a respected Ohio potter, sculptor, and teacher. His work includes large, expressive slab and coil-built sculptures that are suitable for indoor or outdoor exhibiting. He also produces functional stoneware using both hand-built and wheel-thrown techniques. George uses special oxides and glazing techniques that augment the characteristics of electric firing. This process results in striking surfaces and colors that coincide with his well-conceived forms. George Roby has become well known through juried exhibitions such as the Cleveland May Show, Butler Sculpture and Ceramics exhibit, Ohio Designer Craftsmen, along with many other regional and national exhibits. His works can also be found in the collections of the Cleveland Museum of Art, The Everson Museum of Art, The Butler Institute of American Art, the Columbus Museum of Art, and numerous private collections. Awards include the following: The Ceramic National purchase prize given by Dansk Designs, Ohio Arts Council Award for Individual Artists, National Clay & Fiber Exhibition Best in Show, and a featured video interview as part of "Five Northeast Ohio Artists" in the Smithsonian Institutes Archives of American art. His works have been published in *Ceramics Monthly, American Ceramics*, and *The Art of Contemporary Pottery.*

MINDY TOUSLEY

Mindy Tousley was born in Western New York and graduated from SUNY College at Buffalo in 1983 with a bachelor of science degree in design and a concentration in ceramics. She continues to work in a range of media from ceramics to monoprint to dimensional collage. Her award-winning work has been exhibited several times in The Albright-Knox Art Gallery and The Burchfield Penney Art Center. Since her move to Cleveland in 1994, Tousley has continued to exhibit in shows and galleries in the Northeast Ohio area. Her work was published in "the Pink Eye Book of Collage" in 2010 and "City Artists at Work" in 2009, and can be found in corporate collections including Buckingham Doolittle and Burroughs, The Dalad Collection, Tucker Ellis LLP, YWCA (downtown Cleveland branch), Cleveland State University, Brouse MacDowell, Glidden House, Nordson, and University Hospitals, as well as many private collections in New York, Ohio and Arizona.

Tousley is also a member of the CMA Print Club, where she chairs the Publications Committee. She is the former director of Akron's Harris Stanton Gallery, and a previous partner in Dead Horse Gallery of Lakewood, Ohio. She and co-director William Martin Jean coordinated City Artist at Work activities for over fifteen years. Tousley is also a former member of The Cleveland LGBT Center Art Committee and former secretary for the Northern Ohio Art Dealers Association.



Mindy Tousley, Solitary.

MANSFIELD ART CENTER

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Mansfield, Ohio 4490
mansfieldar center.org
419.756.1700

Exciting Things Are Brewing at The Morgan This Summer!

by Belle Mercurio

Casting color into an enormous sheet of handmade paper at the Morgan Art of Papermaking Conservatory.

WE HAVE EXCITING EVENTS coming to the Morgan this summer. First among them is the return of our Open House! Prior to the pandemic, our open houses would bring the community together, sharing our studios and history of papermaking and The Morgan. We had such a ball during the return of our Open House on May 14. In conjunction with this event, we also exhibited artwork from our community arts project *From Plant to Paper: Papermaking in Cleveland Communities*. The series draws focus to the entire papermaking process from start to finish—education about fiber choices, harvesting and processing fibers, and pulling paper. This program is presented in conjunction with the Greater Cleveland Neighborhood Centers Association (GCNCA) in middle schools and senior centers. Coverage of the event can be found on social media, as well as on our website, morganconservatory.org.

Following the celebration of our Open House, our summer workshop season will kick off in June. We are going to continue to offer both virtual and in-person workshops this summer, with a goal of continuing to engage our audience across the Cleveland community and the country. Some of our highly-anticipated workshops continue to be our Eastern and Western papermaking and paper marbling workshops, and both will be offered this summer! More information on our summer season will be available on our website.

Our 2021 artists-in-residence will gather at the end of May for their annual gallery exhibition. Following their residencies, we ask our artists-in-residence to return and exhibit works in papermaking, book arts, printmaking, photography and mixed techniques. "Residency programs allow you to be away from the world for short increments of time," reflects Founder and Artistic Director Tom Balbo. They provide the studio space, equipment and an uninterrupted interval of time crucial in helping artists create new work while advancing their approaches and ways of thinking. Our 2021 artists-in-residence who will be exhibiting in the show include Shadi Ayoub, Char Norman, Helen Hoffelt, Tony Williams, and Beth Sheehan.

Following this exhibition, we are thrilled to be a host venue for the second iteration of CAN Triennial, the regionally-focused series of exhibitions concurrent with the FRONT International Cleveland Triennial for Contemporary Art. The Morgan Conservatory will host CAN Triennial's opening celebration, Friday, July 8, and an exhibition curated by Thea Spittle.

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OPENING RECEPTION 5-8PM FRIDAY, MAY 20

CAN TRIENNIAL OPENING CELEBRATION | JULY 8

CAN TRIENNIAL | JULY 9–AUGUST 31

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21-1075

Fathomable Scale Series #5, cyanotype photogram and ink on paper, 2021

Steven Mastroianni: *Scurograph*
June 11–July 27, 2022
RECEPTION: JUNE 25, 5:00–7:00 PM • PODCAST: JULY 5, 12:00 PM EDT

Absolute: Elevation, oil paint on reclaimed oak, 2019

Daric M. Gill: *The Absolutes*
August 6–September 21, 2022
RECEPTION: AUGUST 27, 5:00–7:00 PM • PODCAST: SEPTEMBER 6, 12:00 PM EDT

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FRONT Triennial Returns to Oberlin with Installation by Ahmet Öğüt

by Megan Harding

Ahmet Öğüt, Installation of Bakunin's Barricade in Amsterdam, 2020, with works from the Stedelijk Museum collection by artists Nan Goldin, Kazimir Malevich, Käthe Kollwitz, Else Berg, PINK de Thierry, Marlene Dumas, Pieter Engels, and others. Courtesy of the artist.

AS PRUSSIAN TROOPS prepared to crush the 1849 socialist uprising in Dresden, anarchist thinker Mikhail Bakunin proposed that paintings from the National Museum be placed in front of the barricades, reasoning that Prussian soldiers wouldn't dare destroy the works to breach their defenses. Inspired by Bakunin's never-realized proposal, artist Ahmet Öğüt has created site-specific "barricades" featuring works from museum collections in Dresden, Copenhagen, and Paris.

This summer, Bakunin's Barricade is on view for the first time outside of Europe as part of the FRONT International Cleveland Triennial for Contemporary Art. The Allen Memorial Art Museum hosts the installation, which questions the function of art in times of social and political change. While speculating how far museums really would go to advance social justice, Bakunin's Barricade offers a fulcrum point against the backdrop of recent global conflicts. Öğüt collaborated with an attorney to draw up a contract—displayed with each iteration—stating that, should an uprising take place in the future, citizens may make use of the barricade and its associated artworks. The contract is valid only if the museum signs it and thereby purchases Öğüt's work.

Born in Turkey in 1981, Öğüt's artistic practice includes video, photography, and installation. After studying fine arts at Hacettepe University in Ankara, he earned a master's degree in art and design at

Ahmet Öğüt

Yildiz Teknik University in Istanbul. As a sociocultural initiator, artist, and lecturer, Öğüt often uses humor and small gestures to comment on serious social issues. He has exhibited widely, with recent solo shows at Kunstverein Dresden and Kunsthal Charlottenborg, and group shows in the 2021 Asia Society Triennial, the Stedelijk Museum Amsterdam, and the Seoul Museum of Art. Öğüt represented Turkey at the 53rd Venice Biennale in 2009.

Launched in 2018, the FRONT International is a contemporary art exhibition across Northeast Ohio comprised of artist commissions, performances, films, and public programs. Its second iteration, *Oh, Gods of Dust and Rainbows*, builds on the successes of the first triennial to stimulate new and sustained cultural conversations within the region.

ALLEN MEMORIAL ART MUSEUM

Oberlin College
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Oberlin, Ohio 44074
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440.775.8665

OH, GODS OF DUST AND RAINBOWS: BAKUNIN'S BARRICADE

JULY 16–OCTOBER 2

The Big Read, a BIG Year

by Laila Voss

WINNING an NEA Big Read Program award has loomed large on Art House's calendar. It has broadened our reach. Added to our regular programming, we have collaborated with numerous organizations to hold workshops, discussions, and events. Concurrently, our Urban Bright Arts-in-Education residency keeps growing as more schools request programming. Other agencies also have contacted us for workshops. We are looking forward to a third year of doing summer camps at Art House and providing more workshops for schools, recreation centers, and other agencies.

Early 2022 also included several Community Cafés for feedback and engagement regarding our Creative Garden vision. The space will be under construction by July for the green infrastructure portion of the project. Last but not least, Art House and five other neighborhood organizations worked with a consultant to find ways to support each other.

All of these moving parts began to come into play as new staff members

came on board. They had to hit the ground running, and haven't stopped. They have flexed and stretched to meet and exceed expectations. We have all been working closely together, making Art House much stronger. It has been an amazing year, made all the more exciting because of them. Go team go!

ART HOUSE, INC.
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ART HOUSE SUMMER CAMPS | MID-JUNE THROUGH JULY
FAMILY OPEN STUDIO | 1-3PM THIRD SATURDAY OF EVERY MONTH
FAMILY CLAY DAY | 10-NOON SATURDAY, JULY 23
COMMUNITY CULTURE NIGHT WITH RACHEL DAVIS | 7-8:30PM FRIDAY, AUGUST 26

The Book is Out!

Figurative realist, Judy Takács, chronicles the stories and paintings from her Goddess Project where she re-imagines characters from the mythology of all the religions through a contemporary feminist lens.

Meet the artist, see the paintings and get a personally signed copy at Chagrin Arts, in Downtown Chagrin Falls on your way to… **Blossom Time**, Saturday, May 28, 11-1:00 and **Art By The Falls**, Saturday, June 11, 11-1:00 Special Gallery Hours during both festivals, Sat and Sun, 10-4:00

Judy Takács' solo show, **The Goddess Project: Innocents** continues only thru June 12. Regular Gallery Hours: M-W-F 10-4:00 Call to confirm: 440-247-9700

The Goddess Project is hardcover 8 x 10, with a dust jacket, 72 pages, 55 color images, $50, also available at judytakacs.com

Tuesday - Saturday, 11am to 4pm | 525 Wick Ave | Youngstown, OH | 44502 330.941.1400 | mcdonoughmuseum.ysu.edu

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YOUNGSTOWN STATE UNIVERSITY
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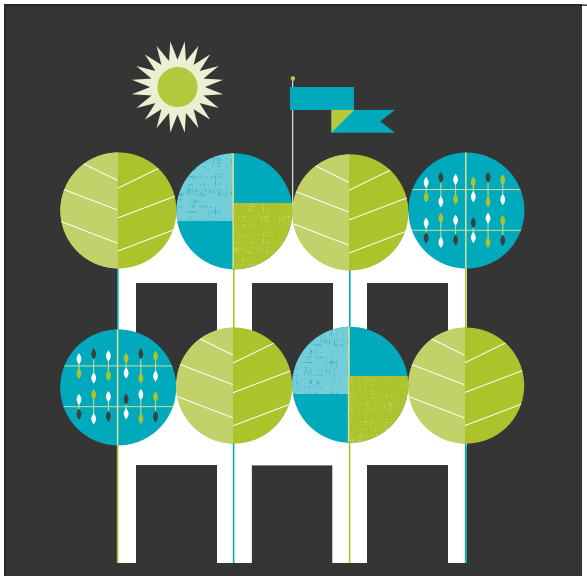

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Ursuline Service Learning Trips Broaden Horizons

by Ursuline College Sta

Ursuline College South Africa program alumna Brooke Sims, with kids.

SOMETIMES visiting a different culture reveals truths about your own, but often it takes a return visit to truly begin to understand your place in the world. That's the premise behind the service learning trips led by Katherine Jackson, PhD, associate professor in the graduate Counseling and Art Therapy Department at Ursuline College. Since 2013, she's brought students, faculty, alumni and community members to serve children and adults through art therapy on nearly every continent.

Jackson and her colleagues now focus on three destinations: South Dakota, South Africa, and Nepal. Repeat visits there enable the Ursuline group to establish long-term relationships within the communities. "We like that we have established relationships—that we are not just dropping in and then never returning," says Jackson. "We are trying to be part of their extended community, albeit far away."

As they do every summer, a group returns to the Cheyenne River Reservation in Eagle Butte, South Dakota, in July for the RedCan Graffiti Jam. This annual arts and culture festival draws artists from all over the country to create graffiti with a social justice message, to empower native persons. Ursuline students will support Lakota youth throughout the week in art making, while also helping as "student leaders" to ensure the event goes smoothly by picking up trash, cooking, and pitching in as needed.

Later this summer, a second group will return to Port Elizabeth, South Africa, to work with at-risk youth in local schools. "These children don't have the resources to experience creative arts or meet people outside their community, so our focus here is building relationships with the children through art making, games, dancing, and play," Jackson says.

These short-duration trips don't allow for long-term mental health work. The focus is on relationship building and cross-cultural exchange. "We are not going in as 'saviors' to help people, but to share and to show them that we care and that we are here as needed," she said. Designed to be as immersive as possible, the Ursuline service learning trips can change how Counseling and Art Therapy Department students approach their work when they return home. They see in new ways the cultural factors that influence Americans, gaining perspective they carry into their future careers as art therapists.

Ursuline College, a women-focused, liberal arts college in Pepper Pike, Ohio, offers the only graduate program for Counseling and Art Therapy in the state. This dual master's degree program educates students to harness the healing power of the arts to become licensed counselors and art therapists able to support the mental health and wellbeing of those they serve. Learn more at ursuline.edu/CAT.

FLORENCE O'DONNELL WASMER GALLERY
URSULINE COLLEGE

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ursuline.edu/wasmergallery
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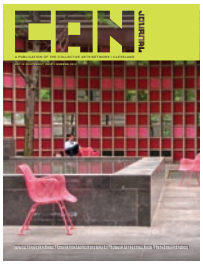
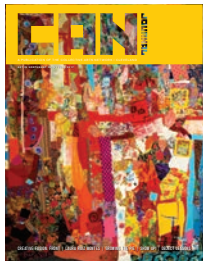
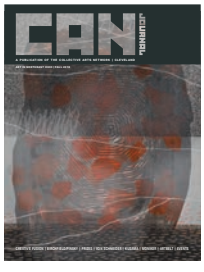


IN FALL 2022, *CAN JOURNAL* BEGINS ITS SECOND DECADE WITH A NEW LOOK

The new design for our second decade will highlight feature stories; make it easier to find member reports from galleries, studios, and museums; and of course continue to bring you award-winning coverage of the region's art scene.





COLLECTIVE ARTS NETWORK: THE FIRST TEN YEARS

January 2012	The first *CAN Journal* is in print
June 2012	The first *CAN Journal* quarterly, magazine format Summer 2012 edition
2013	*CAN Journal* wins award for design by AIGA Cleveland
2018	The Inaugural CAN Triennial
2019	*CAN Journal* named Best Magazine in Ohio in Press Club of Cleveland's annual Excellence in Journalism Awards
2020	*CAN Journal* wins first place or Criticism and Column Writing in the Press Club of Cleveland's Excellence in Journalism Awards
May 2021	Publication of Summer 2021 *CAN Journal* marks beginning of 10th Year
July 2022	CAN Triennial: *YOU ARE HERE* opens
August 18, 2022	CAN Triennial Awards Celebration and Tenth Anniversary Party
August 26, 2022	CAN begins its second decade with a new design for our award-winning magazine

Announcing 2022 Stephen Bivens Residents

by Jeff Cu tis

CLEVELAND PRINT ROOM announces artists Christopher Mason and Keelyn Bradley as the 2022 Stephen Bivens Residency recipients. Started in 2021, this memorial fellowship is an ongoing program housed at the Print Room that provides two artists with space and funding to focus on their practice for two months. The residency is paid for in partnership with art.BIV and the Print Room.

Keelyn Bradley returns to his hometown of Warren, Ohio, to film interviews for a documentary that has taken shape over a period of years. *Looking For Emmett Till: An American Boy Tour Project* combines stop motion animation, visual poetry, and traditional documentary techniques. The essay film looks at the intersecting lives of Bradley, two murdered brothers, a murdered childhood friend named Raymond Fife, and their collective relation to Emmett Till. Bradley is an artist and PhD candidate in Philosophy, Art and Critical Thought at The European Graduate School, Saas-Fee, Switzerland.

Chris Mason is an image maker who makes distinctions and decisions about what to extract from the constant visual noise of the world. For over thirty years, he has been trying to break free of convention and expectations. As he traverses the city of Cleveland, looking, he has learned to appreciate the sound of "every day," accepting the beautiful visual noise. Mason's work is shown widely in Northeast Ohio and was recently featured at the Emily Davis Gallery in Akron and at the Cleveland Print Room.

Stay tuned for the announcement of the exhibition dates.

TOP: Christopher Mason. BOTTOM: Keelyn Bradley.

CLEVELAND PRINT ROOM

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clevelandprintroom.com
216.802.9441

Richard Andres (American, 1927-2013)
L.S.F., acrylic on canvas, 48.5 x 70 inches

Richard
Andres
Selected Works 1950 - 1975

June 2022

wolfsgallery.com

23645 Mercantile Road, Beachwood, Ohio
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Queer Ecology Hanky Project at Zygote

by Zygote Press Sta

Photo of Queer Ecology Hanky Project installation at Women's Studio Workshop, Rosendale, NY.

THE QUEER ECOLOGY Hanky Project, an exhibition of over 120 artist-made bandanas organized by Vanessa Adams and Mary Tremonte, will be on view at Zygote Press from Friday, May 13, to Saturday, June 25. In recent years, queers of all genders and proclivities have expanded the definitions of the original gay hanky code—which emerged in the US in the early 1970s as a means for gay men to subtly communicate sexual desires—to include different bodies, identities, and activities. The organizers—who are both printmakers—love designing, printing, and distributing bandanas as wearable artwork, and as a means to continue the queer communication of flagging, of finding affinity with plants, animals, mycelia, and each other.

In seeking artists and art for this project, Adams and Tremonte reached out to their intersecting networks of printmakers, artists, ecologists, zine makers, and herbalists, hoping the call for work would spread like mycelium growth. The full collection speaks to the diversity of queer experiences, and new works are added at each location where it is shown. One of the most exciting things about the project is that it is artwork intended for activation. They hope these hankies will accompany walks in the woods, accessorize outfits at queer dance parties, bundle up foraged mushrooms, and start conversations.

Inspired by this sense of community and exchange, Zygote will be hosting a Queer Print + Zine Fair outside of our building from noon to 4 pm on Saturday, June 18, that will feature local and regional queer print and zine makers selling their work, as well as demos, walk-up activities, and more.

For more information, visit zygotepress.org.

ZYGOTE PRESS

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216.621.2900

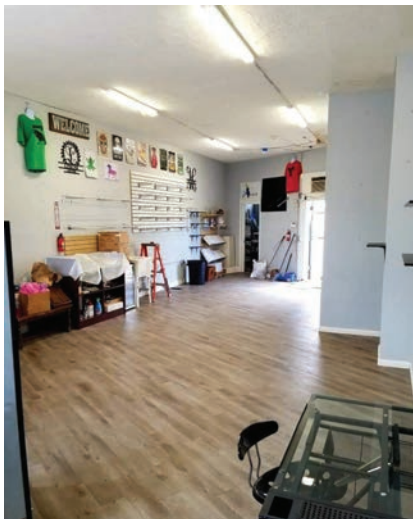
QUEER ECOLOGY HANKY PROJECT | MAY 13–JUNE 25

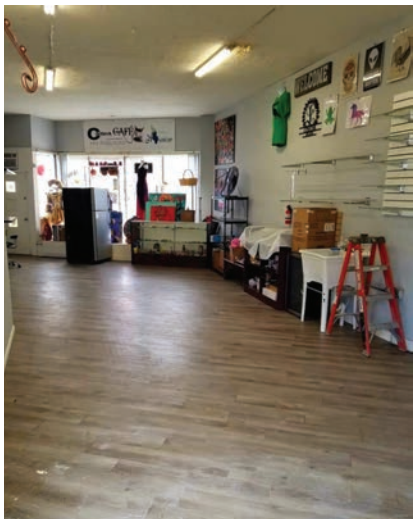
THE QUEER PRINT + ZINE FAIR | NOON-4PM SATURDAY, JUNE 18
OUTDOORS AT ZYGOTE PRESS, FEATURING LOCAL & REGIONAL QUEER PRINT & ZINE MAKERS SELLING THEIR WORK

IDEAL: RISO GROUP SHOW | SEPTEMBER 9–NOVEMBER 05
CURATED BY ANNA TARAROVA

And Then There Is Life...

by Will "Topiltzin" Sanchez, Owner/Artist/Poet/Activist





Scenes of reorganization at La Cosecha Galeria. Images courtesy of Will Sanchez.

BEING AN ARTIST/ENTREPRENEUR takes much sacrifice and patience. Many times your mind wanders to the perspective of others: staff, artists, colleagues, and the community we reflect and serve. And then life makes things complicated, bringing personal struggles that feed our muse to absorb its blows. When I decided to reformat art shows, not only to survive a pandemic but to continue expanding with a new business model, in the background story, I lost my father in February 2021 prior to our spring reopening. In December 2021, history was made, totaling 101 pieces sold since our doors opened. Time was a blur with cold reality.

And to begin 2022, we had a successful show in February, again selling artwork at an optimistic pace; unfortunately, we have been closed more often since the January snowstorms. The rooftop was strained, our ceiling began to leak daily, and pieces of it started falling. These struggles fell to a distant noise with family news of the serious decline of our mother's health. Again, life makes what is important apparent and vanity of vanities; all is vanity.

Whether the goal is to be a voice of the underserved artists or the tool of economic development, we are now undergoing repairs with plans to reopen June 2022. We'll soldier on, because life continues, with no plans but to exist, because through art I survive mentally.

VOCERO LATINO NEWS MEDIA PODCAST

We are proud to be the host for the weekly podcast *Coversado Con Haguit Marrero y Elvin Santiago*, produced by Cleveland Vocero Latino News. Recorded every Saturday and featuring a diverse group of local people, inspiring stories, controversial topics, and performances, the podcast is open to the public during our hours of operation.

LAST SATURDAY EVERY MONTH

Our Open Mic Night "Higher Verse", featuring amazingly talented artists, is held on the last Saturday of every month. Signup begins at 6 pm, and the show starts at 7 pm. Open call: musicians, poets, magicians, and comics—everybody welcomed! An audience vote wins the prize. Higher Verse is hosted by Ju-Marri Sims, AKA Kaesevyn, a Cleveland native who's been hard at work for the last decade conjuring up music for the minds and souls of listeners young and old. The songs he has created in collaboration with producers and by himself are monuments of astronomical sound and delivery.

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BUSKERS NIGHT: FEATURING JUSTO SABORIT LATIN SOUL DUO | 4PM SATURDAY, JUNE 18
DESTROY ALL NONPROFITS: FEATURING ARTIST TOPILTZIN | 4PM SATURDAY, JULY 2
LIGHT BRINGER: FEATURING ARTIST JULIANN O'FRAY | 4PM SATURDAY, JULY 9
THROUGH THE LOOKING GLASS 3 ANNUAL DESIGN SHOW | 4PM SATURDAY, AUGUST 6
CAN JOURNAL FALL LAUNCH PARTY | 4PM FRIDAY, AUGUST 26
WICKED II: FEATURING ARTIST LTP ART | 4PM SATURDAY, SEPTEMBER 10
MATRIX: FEATURING ARTIST TOPILTZIN | 4PM SATURDAY, OCTOBER 8

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7.15.22
8.19.22
9.16.22
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From Iraq to Cleveland, a Summer of Hope and Art Awaits in Tremont

by Tremont West Sta

THIS PAGE, LEFT: Megan Dardis. THIS PAGE, ABOVE: artist Kubra Al Hilali. FACING PAGE, CLOCKWISE FROM LEFT: Jonah Jacobs will exhibit at Kaiser Gallery; Bryan Miller; Barb Merritt; Steve Vaccareillo.

ARTIST KUBRA AL HILALI's journey from Iraq to Cleveland took many twists and turns before she arrived in 2013 and became a US citizen in 2017. Her experiences in a war-torn Iraq and her difficult journey to get to Cleveland inspire the messages of hope and love she incorporates into her artwork. She is just one of many artists who will be on display at galleries and restaurants and bars in Cleveland's Tremont neighborhood throughout the summer. The following are just some of the artists and shows happening here:

KAISER GALLERY

2418 Professor Avenue

Jonah Jacobs – 2022 Solo Show Award

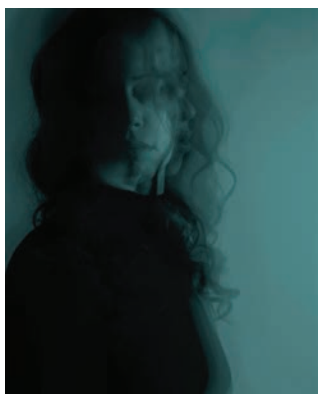
June 10 opening reception during Walkabout Tremont; show runs June 10–August 7

Jonah Jacobs has been selected for the 2022 solo show award. Cleveland-based Jacobs was born in Denmark. He is a graduate of Antioch College and an Army veteran who served in South Korea and in the 82nd Airborne Division. His work focuses on recreating the grandeur and complexity of natural structures. From the graceful spiral arms of galaxies to the nebulous webs created by tree roots, to the hexagonal geometry of honeycomb—the structures of nature are wondrous creations where beauty meets function, and the repetition of simple patterns gives rise to an enigmatic complexity.

KUBRA AL HILALI

August 12 opening reception during Walkabout Tremont; show runs August 12–September 4

In partnership with Building Hope in the City, Kaiser Gallery is hosting a special exhibition by Kubra Al Hilali. She is an Iraqi immigrant and artist based in Cleveland who uses the medium of painting to express messages of hope and justice that speak to our collective human longings. Building Hope in the City selected Kubra as its artist-in-residence for the Creative Fusion program because of her desire to create beautiful, Iraqi-inspired art while also elevating the civic and creative voice of youth in the Clark-Fulton neighborhood.



818 STUDIOS

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The Big Photography Show

Through June 10

Photography is all about the physical print, not what you see on the Internet. Just like a painting, photography has the texture and feel of a physical work of art that cannot be experienced wholly except in person. The subtleties that we as photographers work hard to achieve often go unnoticed throughout web content. This is a chance to see the talent that lies behind each photograph and the hard work that goes into each print. Sixteen regional photographers will present one to three photographs at a size of 16 by 20 inches or larger.

MEGAN DARDIS ART STUDIO AND GALLERY

2535 Scranton Road

PTSD

August 12 opening reception during Walkabout Tremont

Artist Megan Dardis' newest exhibit explores emotions and energy through movement and color. Her abstract paintings depict explosive events and waves of movement and motion, in which she combines geometric and linear elements with painterly brush strokes in vibrant color palettes.

ARTS IN AUGUST

Dance, Shakespeare, opera and more on weekends during August at Lincoln Park.

WALKABOUT TREMONT—SECOND FRIDAY OF EACH MONTH

Walkabout Tremont features art openings and art on display, fashion, music, food, drink and entertainment from 5 to 10 pm on the second Friday of each month throughout Tremont. Visit WalkaboutTremont.com for more information.

Works of Jonah Jacobs

by Tanya Kaiser

Sculpture by Jonah Jacobs.

KAISER GALLERY is proud to announce that Jonah Jacobs has been selected for the 2022 solo show award. Born in Denmark, Jacobs has spent most of his life in the US, and he currently lives and works in Cleveland. He is a graduate of Antioch College and an Army veteran who served in South Korea and in the 82nd Airborne Division. Jacobs' work focuses on recreating the grandeur and complexity of nature's dizzying array of organic shapes and structures. From the graceful spiral arms of galaxies to the nebulous webs created by tree roots to the hexagonal geometry of honeycomb, the structures of nature are wondrous creations where beauty meets function, and the repetition of simple patterns gives rise to an enigmatic complexity. Jacobs' solo exhibition will be on view at Kaiser Gallery from June 10 to August 7, with an opening reception during Walkabout Tremont on Friday, June 10.

Following Jacobs' show is a special exhibition by Kubra Al Hilali in partnership with Building Hope in The City, on view at Kaiser Gallery from August 12 to September 4. Kubra Al Hilali is an Iraqi immigrant and artist based in Cleveland who uses the medium of painting to express messages of hope and justice that speak to our collective human longings. Kubra has a strong desire to create beautiful, Iraqi-inspired art while also elevating the civic and creative voice of youth in the Clark-Fulton neighborhood. Building Hope in the City selected Kubra as their artist-in-residence for the Creative Fusion program because of her work through our Hope Center for Immigrants & Refugees.

Kaiser Gallery is a contemporary art gallery and cocktail lounge located in the heart of Tremont. In this format, we combine our dedication to the visual arts, both local and national, with libations to create a more immersive art-viewing atmosphere that can readily bring art to new audiences. Our cocktails also allow artists to submit their portfolios for consideration without submission fees, removing barriers for underrepresented groups within the art world. Kaiser Gallery's eclectic public programming is planned around exhibitions and provides opportunities for thoughtful community engagement. Check out what's happening at Kaiser Gallery by visiting kaisergallery.com today!

KAISER GALLERY

2418 Professor Avenue
Cleveland, Ohio 44113
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SOLO SHOW AWARD: JONAH JACOBS | JUNE 10–AUGUST 7
KUBRA AL HILALI PARTNERING WITH BUILDING HOPE IN THE CITY | AUGUST 12–SEPTEMBER 4
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CAN BLOG AND E-NEWSLETTER

Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.

cuyahoga arts & culture

CAN's weekly e-newsletter and CAN Blog were created with the support of the Ohio Arts Council and the George Gund Foundation

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September 9
Only One Earth:
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Roy Bigler and Terry Durst at AAWR

by Megan Alves

LEFT: Terry Durst, Ghost, mixed media assemblage. Collection of the AAWR. RIGHT: Roy Bigler, Guided Missile, 1995. Collection of AAWR.

THERE'S A CERTAIN rawness to our region—one forged out of our industrial past and the ensuing decades spent forming and reforming our identity from the rusty pieces left behind. It also fuels our creativity, and perhaps no artistic medium better captures this drive to repurpose and redefine than assemblage. Whether it's the abundance of source materials or an innate desire to summon beauty out of salvage, Northeast Ohio is host to a wealth of assemblage artists that call the region home.

In May, the Artists Archives will host the inaugural show of Terry Durst and Roy Bigler, two artists who use found objects to peel back the layers of society as well as of their own complex psyches. Though both craft evocative narratives out of cultural detritus, their work originates from almost polar impulses.

A graduate of Kent State University and former assistant director for Gallery East at Cuyahoga Community College, Bigler employs the rigid borders of his sculptures to contain, catalog, and document his reality. Using cigar boxes, plaque-like mounts, or tightly-wrapped parcels as bases, the artist combines psychologically-charged bits of ephemera to suggest oblique and sardonic relationships between history, consumer culture, and nostalgia. Objects often appear in test tubes, or behind glass—reminiscent of Victorian displays which pinned and labeled the natural world to control its perceived chaos.

Far from wanting to contain it, Durst offers himself up as a conduit for that chaos, pulsing frenetic energy and rock 'n' roll through dripping composition and a confrontational aesthetic. Though large in scale, the sculptures are alarming in their intimacy; they create a profound sense of discomfort, as if the memories they emit might be contagious if approached too closely. Also a graduate of Kent State, Durst was initially torn between film and sculpture, ultimately choosing the latter because of the ability to work independently, reflecting that "making film was expensive and involved a lot of people." The exhibition opens May 19 and will be on view until June 25.

Looking ahead to fall, the Archives will host *W/O Limits*, an exhibition which exclusively features the work of regional artists experiencing chronic illness and/or disability. Curated by Megan Alves and Mindy Tousley, the show will include the powerful work of Sarah Brown, Kristi Copez, Chappelle Letman Jr., Mandem, Arabella Proffer, Nate Puppets, Andrew Reach, and Kate Snow. The exhibition is generously supported by a grant from Cuyahoga County Board of Developmental Disabilities and will open on September 22. Visit artistsarchives.org for full details.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

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Satterwhite, Alumni Among CIA's FRONT Artists

by Michael C. Butz

WHEN FRONT INTERNATIONAL returns this summer, the Cleveland Institute of Art again serves as a partner and host site. What's more is that CIA will be home to one of the triennial's most anticipated exhibitions and will welcome back two alumni.

Oh, Gods of Dust and Rainbows is the title for this year's triennial, which opens Saturday, July 16, at sites across Northeast Ohio. CIA will stage solo exhibitions by four noteworthy artists: Jacolby Satterwhite, a New York City-based artist who works in video, performance, 3D animation, fibers, drawing and printmaking; CIA alum Dexter Davis, a Cleveland-based multimedia artist whose career and artistic influence within the region spans decades; CIA alum Loraine Lynn, a Toledo-based self-described "conjurer of tactile sensational experiences"; and Alexandra Noel, a Los Angeles-based painter whose small-scale works often focus on subjects shown in a manner that is simultaneously surreal and familiar.

"I think it's a tremendous opportunity that CIA will share the work of four radically different artists who are working in varying stages of their careers and are recognized by communities at regional, national and international levels," says Nikki Woods, director of CIA's Reinberger Gallery.

"I think these exhibitions represent four unique and extraordinary artistic visions," she continues. "Though their strategies are different, each artist invites viewers to consider the depth of experience within ourselves and challenges us to consider the world more tenderly."

Satterwhite's *Dawn* is one of FRONT's headline exhibitions. Installed both as a virtual reality arcade in Reinberger Gallery and as a free-standing sculptural screen outside Cleveland Clinic's new BioRepository, it will employ traditional and digital media to create artistic encounters centered on the question posed to residents of the city's Fairfax neighborhood: "What does utopia look like to you?"

"An artist like Jacolby Satterwhite, whose work is represented in museums all over the

PREVIOUS PAGE TOP: Jacolby Satterwhite, Dawn, HD color video and 3D animation with artist-designed wallpaper on masonry wall, 2021. This project was commissioned by Cleveland Clinic in collaboration with FRONT International, with community support from Karamu House. Image courtesy of Cleveland Clinic, the artist, and Mitchell-Innes & Nash. PREVIOUS PAGE BOTTOM: Loraine Lynn, Untitled Installation, 2021. On view as part of the FRONT 2022 preview exhibition *Grand Prototypes, Humble Tools* at Transformer Station. Photo by Jacob Koestler. ABOVE LEFT: Alexandra Noel, Squash, oil and enamel on panel, 4 X 3 X 3/4 inches, 2021. Courtesy of the artist. ABOVE RIGHT: Dexter Davis, Midnight, multicolor woodcut, 52 X 40 inches (132.08 X 101.6 centimeters), 2006. Collection of Tony Serna.

world and is centered in the present art discourse, helps to legitimize FRONT's goal of bringing cutting-edge contemporary art to Cleveland," Woods says. "Satterwhite's vision draws from a well of source materials. Many artworks are expansions of previous works, giving the effect of an ever-evolving and sophisticated codex of signs, symbols and imagery."

Noel's works are rooted someplace between personal memory and collective experience. At CIA, small gem-like paintings will line the Donna and Stewart Kohl Corridor and invite viewers to engage in both close examination and thoughtful introspection.

"I'm interested in the ways Alexandra's work invites a slower pace of looking, in opposition to our impulse to scroll," Woods says. "Seeing Alexandra's small paintings are akin to making a discovery. Their unassuming scale and the way paint is applied produces an image that is indeterminate from afar, demanding a closer examination of their contents."

Davis' exhibition will take place in a completely transformed gallery space within Reinberger Gallery and will consist of paintings, mixed-media collages and sculptures based on the artist's personal history. The exhibition, *The Less Dead*, will be divided into three distinct sub-themes titled Ritual, Ghost and Birth.

Lynn plans to create a series of vibrant textile works that invite touch. This exhibition will be installed in the Mary Ann and Jack Katzenmeyer Student Lounge and the John and Sally Schulze North Lobby, where an accompanying program with Dr. Lady J, renowned Cleveland drag queen and the world's first drag queen with a PhD dissertation on drag history, will be hosted in the fall.

"I'm always excited for the chance to support alumni artists through exhibition opportunities at CIA," Woods says of Davis and Lynn's exhibitions. "I think that as a college gallery we should be generating creative opportunities that celebrate the wealth of talent that has been nurtured within these walls as well as work to build greater systems of support for alumni artists. Exhibitions are just one example, and I am thrilled that FRONT supports that."

CLEVELAND INSTITUTE OF ART

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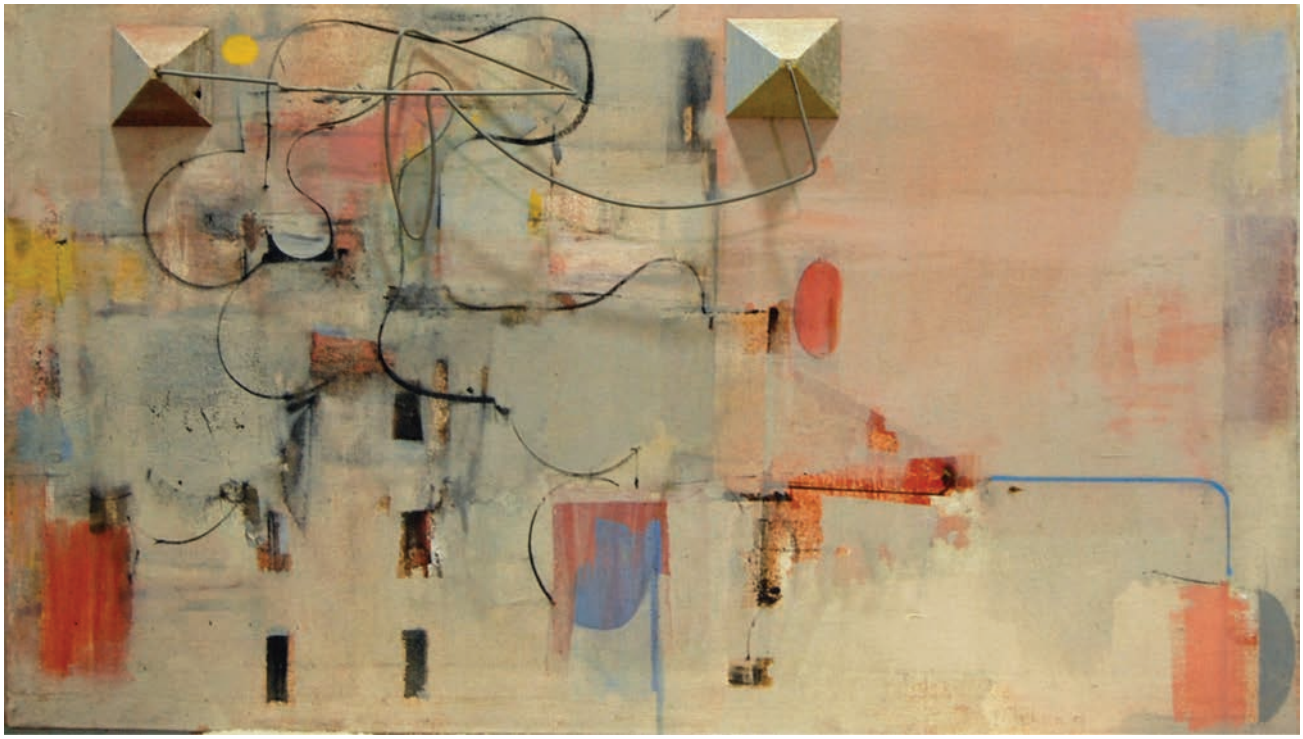
Piece by Peace—Celebrating John Jackson

John Jackson for Posterity visits the life and works of the renowned Cleveland sculptor at Judson Park's Howson Gallery.

by Kristen Hampshire



ABOVE: John Jackson, Danceline. FACING PAGE: Jackson, Untitled Knobs.

The studio needs to be a magical place where any object or material can be transformed into another. Into this unstable mix walks the artist who attempts to discover a right kind of ordering it.

-John Conway Jackson

Helen Zakin rewinds to her brother's death and abrupt ending to his career as an artist known for organic, architectural forms and drawings. John Jackson was a sculptor, draftsman, printmaker and painter. In 2006, he was shot and killed in front of his Near West studio. It was just before his fiftieth birthday.

Judson, where Helen lives and volunteers for the Art Committee, will feature an exhibition of his works, *John Jackson for Posterity*. The show runs from March 25 to August 31 and was a labor of love for Helen, who is tremendously pleased to show his works at "home" at the Judson Park Howson Gallery. This is the first exhibit in the gallery since the pandemic's onset.

Preparing for the exhibit, "meant learning more about John than I ever had before," she says, relating the hours spent in the Cleveland Museum of Art reading his notebooks and journals.

While the project did not necessarily provide closure, it did offer a rich opportunity to learn more about her brother's life and works. The labor of researching and essentially building the show allowed Helen to explore Jackson's career in new ways. "What I have always said and what is really important about John is that he was a very peaceful person, and of course his death had nothing to do with peace," Helen relates. "But I hope [viewers] get a sense of his commitment to his work and a sense of his personality, which was really relaxed."

Although, Helen adds, "he was very funny—I have to say that. He loved jokes and puns."

Working on the show brought back memories of Helen and her husband spending time with John as they often did, whether dining or attending exhibits. "We went to galleries, out for dinner, and when I spent a summer in Philadelphia studying medieval paleography, I saw him often," Helen recalls.

Helen's research uncovered his mentors like Edwin Mieczkowski, his adoration of

Europe and a love for artist Antoni Gaudí's works.

When Zygote Press featured the exhibition *John Jackson: Works and Processes* soon after John's murder in 2006, Helen's friends at Judson attended with her. Now, Judson can bring his works in house, thanks to the Art Committee and particularly Helen and Nina Gibans, who suggested the idea.

Nina adds, "I talked to someone yesterday who as an artist, collector and someone who really cares about John, his work and mentors can't wait to experience the exhibit. And it's extraordinary to share this information—it will never happen again in the same way."

John was a renowned sculptor and member of the Cleveland art scene. He graduated from Cleveland Institute of Art (CIA) in 1977 with a painting major and drawing minor and moved on to live and work in Philadelphia in a studio in a nineteenth-century row house. He developed a business in historical carpentry and grew an interest in sculpture. When he returned to Cleveland's West Side in 1991, he was inspired by the industrial landscape, calling it "fertile ground" as a subject and for materials. In a 1996 artist statement, he wrote, "As an artist, I hope to create—with the viewers' complicity—a new culture certainly connected to the larger imperfect one but also functioning with a degree of autonomy from it."

John and Edwin Mieczkowski formed the NewCelle group with Bea Mitchell and created collaborative tondo drawings.

In a piece published in 2006 in the *Free Times* about John's show *Unfinished Busines* at Zygote Press, critic and painter Douglas Max Utter stated that Jackson's art "achieves its high sense of liveliness by careful feats of balance and small, telling gestures of defiance." He describes a tall sculpture that reaches the ceiling like a ramshackle Brancusi: "it's poised unsteadily on a small stool and a tiny pyramid perches just to one side, on a platform at the very top, like a sparrow." His works are "large and small, Modernist, Postmodernist, and something nameless that is Jackson's alone."

For the Judson *John Jackson for Posterity* show, most works belong to the personal collections of Helen and her sister and brother-in-law, Margaret and George Cannon. Liz Maugans at Worthington Yards loaned a number of prints and drawings. To secure a reproduction of Green Goddess for the show—one of Helen's favorites—James Kohler at the museum provided a high-resolution digital image that was printed to the original size. Achala Wali gave the original Green Goddess to the museum in 2007. She provided photographs for this exhibition. Helen also would like to thank Emily Peters and Britany Salsbury for their efforts.

"All in all, there are about twenty prints and drawings, plus the replica of the Green Goddess and a lithograph by John's mentor, Ed Mieczkowski," Helen says. Other favorites on display will include Untitled, No. 2, a brown ink and pencil drawing on ecru paper; Filet and Puree, a monoprint; and Forge, also a monoprint.

Quoting a remark Jackson made in 1976 while still at CIA, Helen began an essay about her brother with these words: "Art is the most important thing to me."

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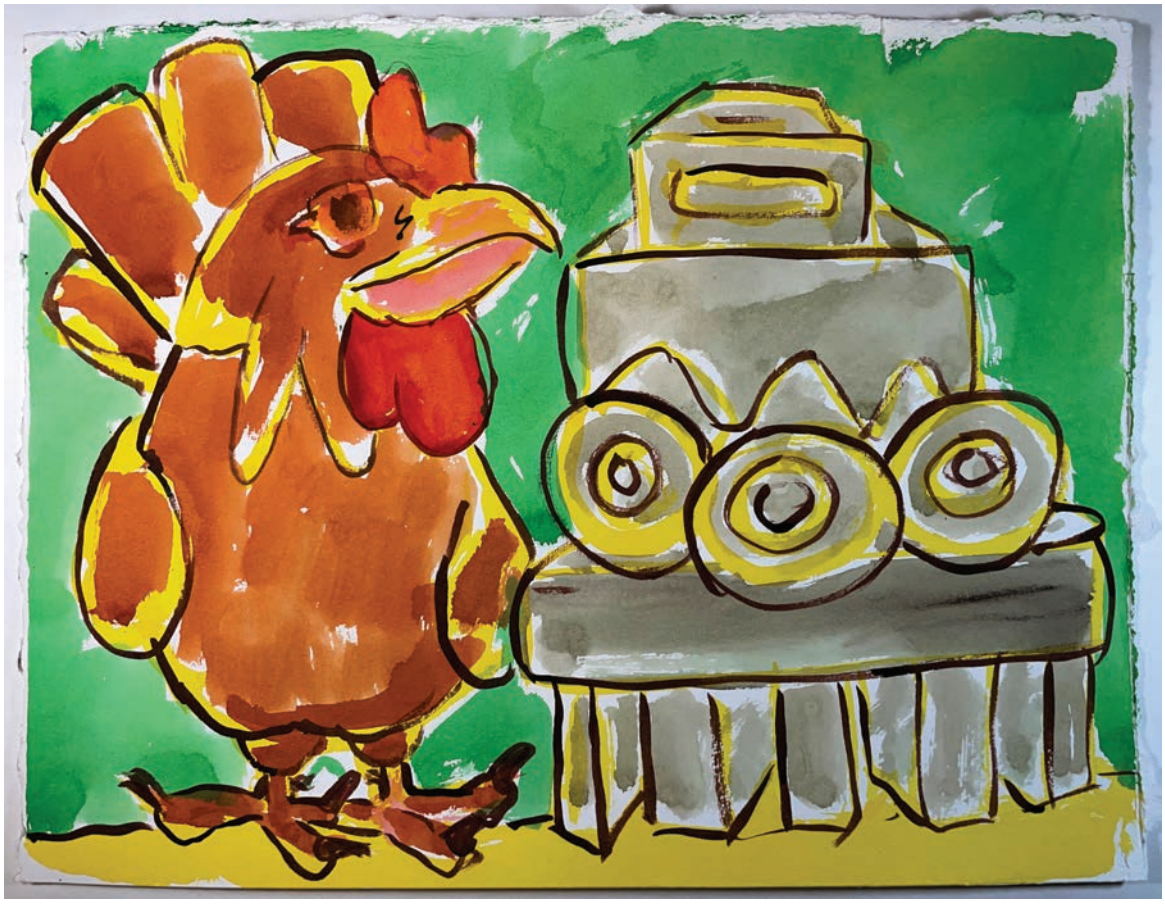
Messin' with You by Liz Maugans



Anderson Turner, Chicken with Ancient Structure.

"I CAN'T STAND art actually. I've never, ever liked art," said internationally-renowned artist David Hammons. And when asked "why do you make it?"

His response: "...Because art is about symbols, and outrageously magical things happen when you mess around with a symbol."

The lineup of artists in *Messin' with You* play to the spirit of Hammons, where the origins of their work arise from found and unexpected non-art materials or a deviation of unorthodox preconceptions of it being art in the first place. The work in this exhibition features mathematical and science experiments and operations, including impossible realities, explorations of infinity, tessellations, optical trickery and other conceptual shenanigans.

The artists—Dana Depew, Michelle Droll, Scott Goss, Hui-Chu Ying, Natalie Lanese, Shannon Morris, Debbie Apple-Presser and Steve Presser, Ed Raffel, Stephen Tornero, Anderson Turner, Gregory Scott, Gwen Waight, and Tony Williams—prefer the scientist-meets-tinkerer aesthetic with a side order of folly, mind-bending and risk-taking as part of their practice. All of these artists test things out in a combination of playfulness, irreverence, and gutsiness while simultaneously employing a wit and curiosity that jokes, messes with our minds and creates a blur between our understanding of art, reality, and taking ourselves too seriously.

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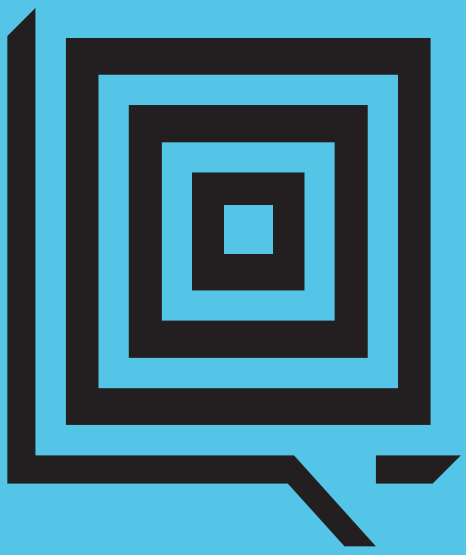

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CATHIE BLECK
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CHRISTA FREEHANDS
CHRISTOPHER HOOT
CHRISTOPHER PELRINE
CONNOR GOODWIN
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CRYSTAL
DALE A. GOODE
DANA DEPEW
DANA OLDFATHER
DANTE RODRIGUEZ
DAVID BUTTRAM
DAVID KAMMER ROSS
DAVID KING
DAVID LOUIS CINTRON
DAVIN EBANKS
DAVON BRANTLEY
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ELIZABETH LAX
ELLEN ANN GALLUP
ERIC RIPPERT
ERYKAH TOWNSEND
EVA KWONG
FRANK HADZIMA
GARY R. WILLIAMS
GRACE SUMMANEN
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JORDI ROWE
JULIA MILBRANDT
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KACEY GILL
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KATY RICHARDS
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MAEVE BILLINGS
MALLORIE FREEMAN
MAX MARKWALD
MAX MCMILLEN
MAXMILLIAN PERALTA
MAYA MATTHEWS
MEGAN LUBEY
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MELISSA ENGLISH CAMPBELL
MICAH KRAUS
MICHAEL GANNON
MICHAEL LODERSTEDT
MICHAEL MIKULA
MIGUEL RIVERA VERA
MIKE MEIER
MOLLY FITZPATRICK
MYRON GILBERT
NIKKI WOODS
NOLAN MEYER
OMID SHEKARI
OMID TAVAKOLI
ORVILLE BROWN
QIAN LI
RACHEL BEAMER
REBEKAH ANNE WILHELM
RITA MONTLACK
ROBIN HALLER
RON SHELTON
SARAH CURRY
SARAH KABOT
SARAH PAUL
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STEVEN GUTIERREZ
SUSAN SNIPES
SUZANNE HEAD
SYDNEY KAY
TYLER ZELENY
VALERIE GOODMAN
WILL WILSON
YUKO KIMURA
ZEERAK AHMED

CAN 22
TRIENNIAL

I THINK IT'S ABSOLUTELY CHANGED

FRONT Triennial Artistic Director Prem Krishnamurthy and Curator Annie Wischmeyer talk about curation during the pandemic.

Interview by Brittany Mariel Hudak

I recently had the great pleasure of sitting down with Prem Krishnamurthy and Annie Wischmeyer in the Ames Family Atrium of the Cleveland Museum of Art to discuss their curatorial strategies, inspirations, and what we can expect for FRONT 2022. Their team had just held a press announcement at moCa Cleveland the night before, where they revealed the roster of participating artists, initiatives, programs, and commissions—including a new mural on Public Square to be designed by the internationally-known artist Julie Mehretu. Oh, Gods of Dust and Rainbows, the second iteration of FRONT International, will run from July 16 through October 2, 2022.

BRITTANY MARIEL HUDAK: You couldn't have known back in early 2020 when you made the announcement about the theme of FRONT 2022 at Karamu House that the world was about to endure the collective trauma of a pandemic. Has the experience of the past two years changed FRONT?

PREM KRISHNAMURTHY: I think it's absolutely changed FRONT in multiple ways. One: practically, and let's also say emotionally and philosophically, it's slowed us down. It meant that we added a year to our schedule and of course the delay has been very challenging in lots of ways. It's required changing the way we work, and changing our expectations, and also figuring out ways to support artists through this. On the other hand, though, I think we had always talked about the idea that the process of making the triennial was as important as what's on view, and so in some ways, that extra time made us take that more seriously.

During the first nine months of the pandemic, we started to do more online programs that were focused on trying to bring people together, using Zoom as a space of connection, as a space of community—and actually in that moment we had started an open call to artists in the region to submit their portfolios for studio visits, and that's actually when Annie first got involved with FRONT to start to actually—how many applications did we have?

ANNIE WISCHMEYER: Well, over a 100.

BMH: And that's just from regional artists?

AW: Yes. But there wasn't a strict mandate of what regional meant, so there were people from across the lake in Canada, Chicago, and Detroit—we were a little bit loose and flexible with that. It gave a really incredible overview of what was being produced regionally.

BMH: As far as modes of curation, your team's is a bit different—you mentioned the intentional slowness, you've used the word porous—this is very different from what we're accustomed to —the fast and furious get as many things in, see as many things as you can, go to this show, go to that show. We're expected to absorb all of that. Was it the pandemic that made you realize that we need new modes, new ways of not only curating, but of living?

PK: I think in some ways, whenever something actually becomes visible, it's already been there. It's already been under the surface in all these ways; it's just that there's a particular moment that coalesces or manifests it. Same is true of the pandemic. When we first started developing ideas for this show, obviously it was focused on healing because we saw that as something that was happening here in Cleveland, something that was happening in other American cities, and more generally it was something, a topic that more artists were taking up—something that was coming up in conversations with people. And I think artists are often prescient in that way. Artists are often the people that are ahead of the curve, and are sensing what is happening in the world in a different way and translating it through the medium of artistic production.

And so, I think those things were all there, and they were being developed; but it was the pandemic that coalesced what was really needed and some of that again was saying, "well, we really want to make sure that the show has a meaning and relevance within a local and a regional context," and it was also sharpening the focus of trying to have projects that might be in collaboration, or in dialogue with specific communities on the ground. I mentioned Jacoby Satterwhite's project with the Cleveland Clinic last night—and that emerged during the pandemic. We had to come up with a new model for an artist like Jacoby, who had never worked that way, either with a hospital or on a public commission or with a more community-based initiative. How could he stretch his own way of working, how could the Clinic stretch their way of working with artists, and also for folks in Fairfax, how could they be in dialogue with an artist? The distance and separation of the pandemic made it clear that the project needed to happen in a more direct way.

(TO ANNIE) BMH: And did you see that in the studio visits as well, that artists were shifting their usual modes of working?

AW: Absolutely. That was a question I asked every one of them—one of my standard questions during visits—because there were a lot of shifts happening. Artists didn't have the same access to facilities and studios that they usually did—you know, ceramicists didn't have access to kilns. Everybody's

Prem Krishnamurthy

Annie Wischmeyer

practice was shifting to what could be done at the kitchen table in their house, or in a corner of a room. So things that I saw were contracted a bit in terms of scale, but everybody was finding new ways to share outwards again—in online Zoom gatherings for example, and how important social media had become for connecting to audiences.

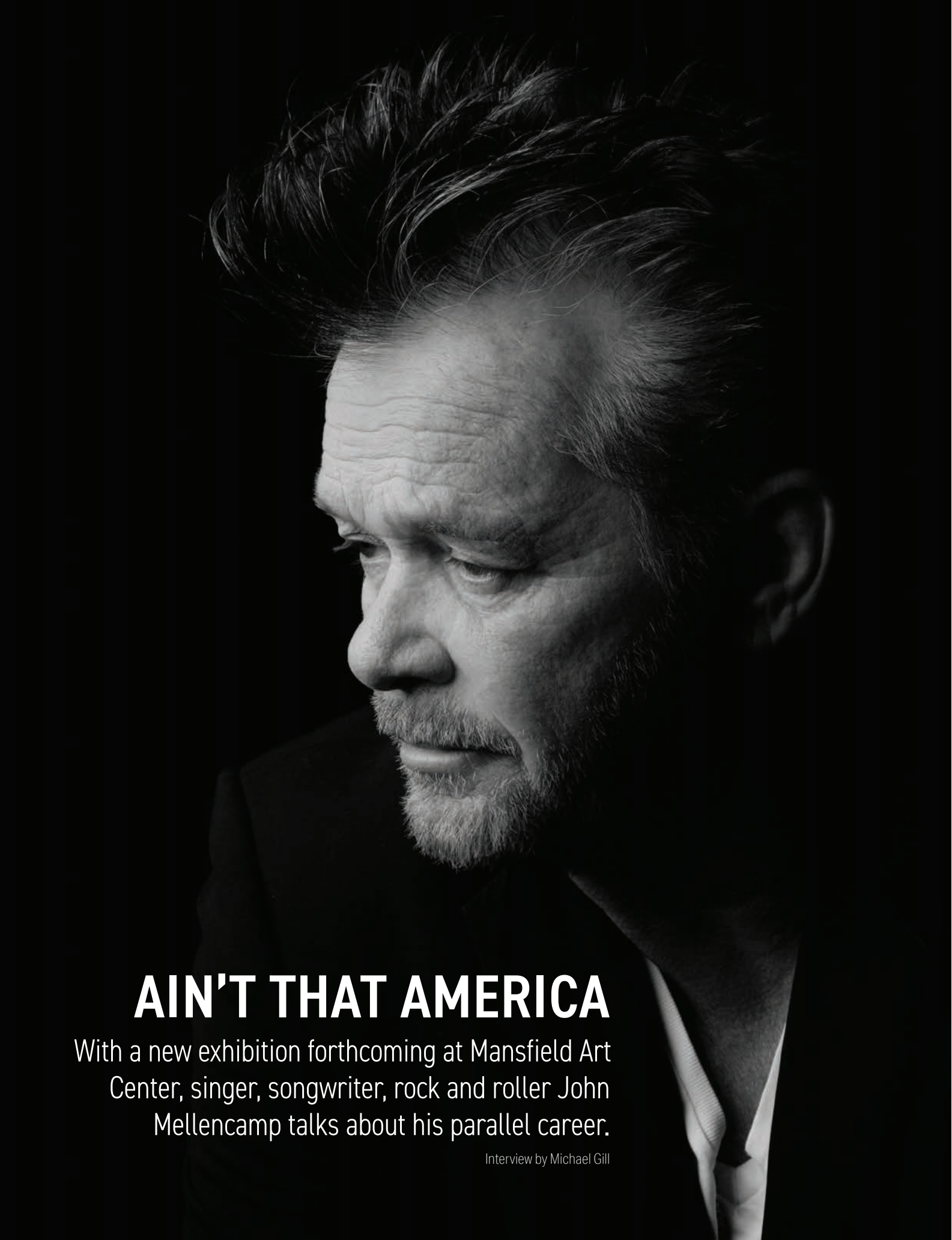
BMH: And now that we are emerging from that very isolated part of the pandemic and are able to experience things collectively again—last night for example—I am much more aware of the energy that a group experience can foster. And you certainly brought some energy last night. Prem, it's unusual to have group dancing included as part a curatorial press presentation.

PK & AW: (Laughing)

BMH: Or for a presenter to have the group do a focused writing, or the breathing exercise you had us do at Karamu House. All of these things obviously reflect your personality, but also speak to how nontraditional an artistic director you are. Is that part of your vision, to break down those traditional structures, those traditional expectations of the art experience?

PK: I think the thing that has shifted, both for me personally and more generally, is the public's willingness to accept these modes—because I think there's often this desire to really professionalize the way a show is curated, and every good show happens because whoever is involved in it has some personal stake in it. Some personal motivation—something that is their passion and their joy. But oftentimes I think, when it's filtered through a larger institutional structure, what happens is those things are stripped away so things end up seeming more neutral and objective. The show is by no means a show that I created. It's a show that I, together with other people, helped to push some folks out in the water, and there are all these different contours of it and pieces of it. But I'm hoping that, you know, maybe by me being up on stage dancing, it encourages other people to realize it's okay to be up on stage and dance. And one of the things that the pandemic also made clear, when I started doing these Zoom events my parents would come—and therapists, and people who are doing movement, and all kinds of people. And I remember somebody saying to me, "Oh it's so nice that it doesn't feel like this art world construct." And I thought, we're all sitting in our bedrooms on Zoom trying to figure out how to move forward, amidst this unfolding tragedy. This is not the place to set up these strong distinctions. We show up as all kinds of people to these things, and it's all okay. Maybe we all need to dance more… oftentimes I walk into an institution, and it's very clear to me, I'm supposed to encounter this artwork in this way. And I'm not saying that everybody is going to like all of the work in the show—people will have different reactions—but I want them to have a reaction. I want them to have whatever reaction they want to have.

To view the complete list of participating artists, programs, and venues for FRONT 2022, please visit front.org.



AIN'T THAT AMERICA

With a new exhibition forthcoming at Mansfield Art Center, singer, songwriter, rock and roller John Mellencamp talks about his parallel career.

Interview by Michael Gill

John Mellencamp's career as a rock and roll musician has been familiar since he was known as Johnny Cougar, and his 1978 song "I Need A Lover" became a hit. He subsequently wrote and recorded many more beloved songs set in the heartland, about regular people with names like Jack and Diane. His most recent album, *Strictly a One-Eyed Jack*, was released in January. But the songwriter has a parallel career as a painter, creating characters, as he told us, who are mostly "imaginary people that the painting dictates to me to paint." Over the years his painting has been compared to that of German expressionist Max Beckmann. His first major museum show was at the Butler Institute of American Art in Youngstown, in 2013. He has also had shows at the Tennessee State Museum in Nashville, the Museum of Art in Deland, Florida, at ACA Galleries in New York, and at the Morris Museum of Art in Augusta, Georgia. He answered CAN's questions via email, in advance of an exhibit opening on June 26 at the Mansfield Art Center.

CAN: I was surprised to read that you began painting in the eighties. How did that start?

JOHN MELLENCAMP: Well, that information is incorrect. I've been drawing and painting my entire life. What is correct is that I began painting seriously in the eighties. I began painting at that point to make life bearable.

CAN: Who were your influences? Which artists do you look at for their style?

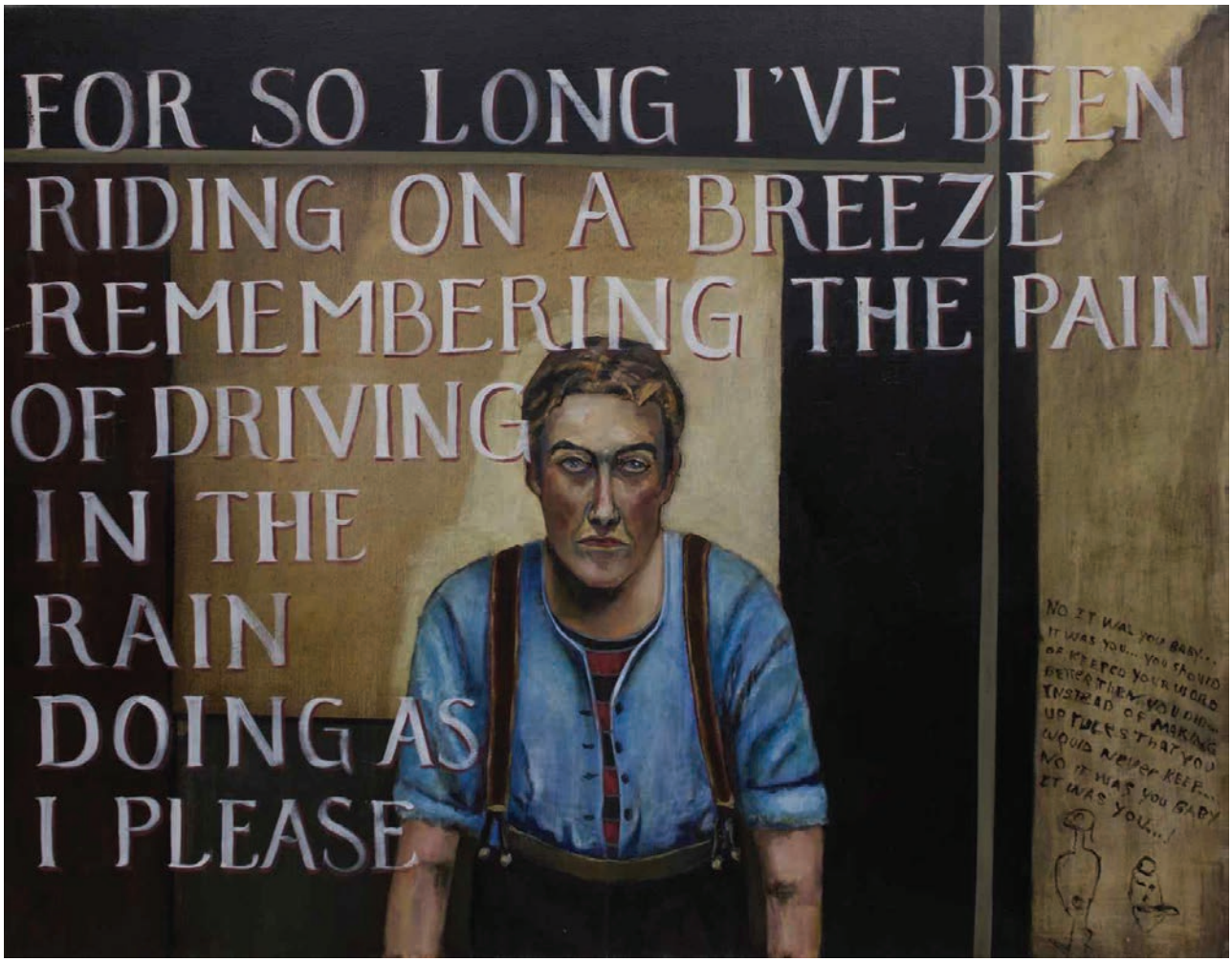
JM: Everything I see is what influences me. And every style, if I can borrow it, I will.

CAN: I also read that you have been painting prolifically in recent years, completing hundreds of paintings. Your website has a gallery of 519 paintings, dozens and dozens of them from 2020 and 2021, but also a significant number from years prior to that. Did the pandemic give you a chance to paint more?

JM: Yes.

CAN: Did the pandemic change your subject matter, or the way you thought about painting, or did the cancellation of performances just give you big swaths of "alone" time?

JM: Yes, the pandemic did lighten the load of live performance. I did do a few portraits with the title Pandemic Whoever. I was



PREVIOUS PAGE: John Mellencamp, JM 1979 (self portrait). ABOVE: John Mellencamp, Driving in the Rain, oil on canvas, 2020.

seeing confusion in people's faces of what to believe and what not to believe.

CAN: Did you also write new music during that time, or did you focus your creative energy entirely on painting?

JM: I just released a record a month ago called *Strictly a One-Eyed Jack*. Half of that album was written and recorded during the pandemic. P.S. I'm not convinced that the pandemic is over either.

CAN: Most of your work is figurative. Are these specific people in your life? Do your figurative paintings go through a process of character development?

JM: Yes, some of the people that I paint are acquaintances of mine, family members, or women I may know. But mostly, they are imaginary people that the painting dictates to me to paint.

CAN: One of the beloved things about your music is its story-telling. Do you see painting that way?

JM: It is a ridiculous notion that people can interpret art in any way except singular. Interpreting art is a fool's errand. The purpose of a painting or a song is how it connects with each individual. To speak about music or painting in sweeping terms is strictly for entertainment.

CAN: How does painting differ from music as a creative outlet for you? Do people have expectations that make music feel more like a job, and therefore does painting seem to free you of all that?

JM: No, the creative process is best used when one is inspired and open to being open-minded enough to allow the song or the painting to present itself.

CAN: Is the apparent decline of the pandemic filling your calendar with concert dates again?

JM: We have had to cancel over 160 shows, and now we plan on doing 80 shows starting next January. My days are filled with songwriting, painting and trying to create something every day, even if I know that the majority of the work will not be seen or heard.

John Mellencamp: Paintings & Assemblages, *June 26–August 7, Elizabeth T. Black Gallery, Mansfield A t Center*

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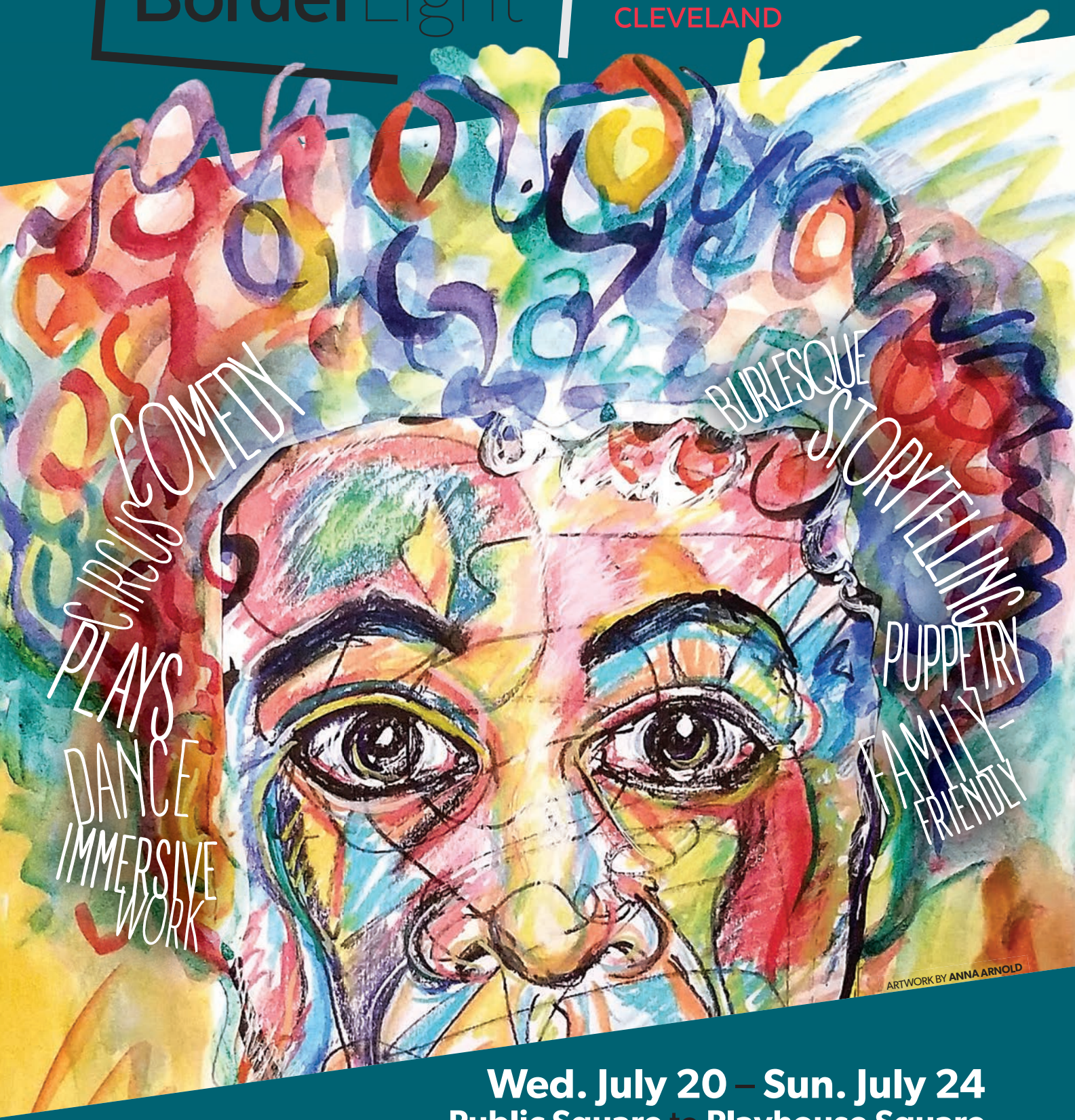

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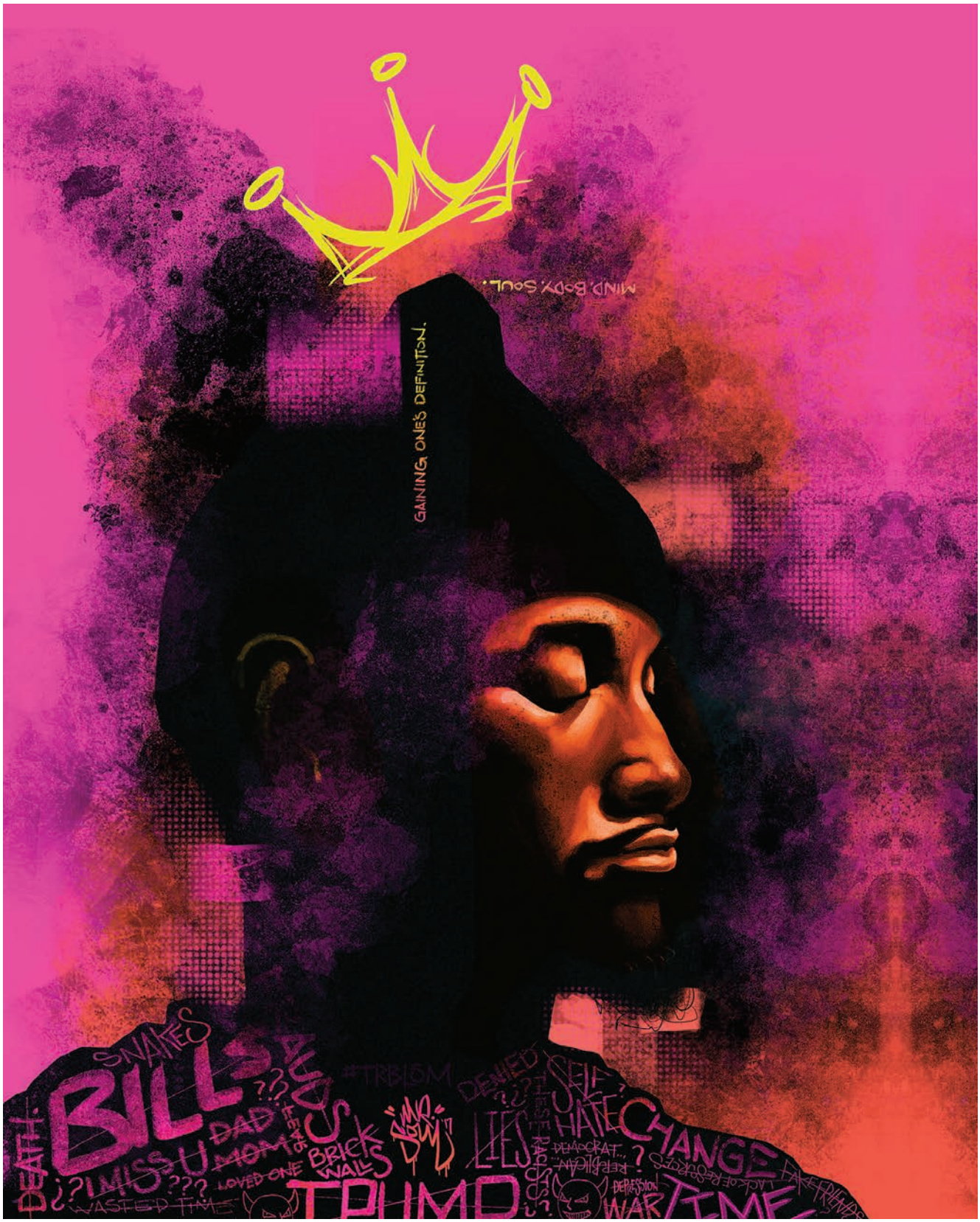

mr.soul216, Higher Power, Higher Purpose.

THE NON-FUNGIBLE TOKEN: EMPOWERING ARTISTS WHO EMBRACE IT

by Erin O'Brien

"NFTs are tokens that we can use to represent ownership of unique items. They let us tokenise things like art, collectibles, even real estate. They can only have one offici owner at a time and they're secured by the Ethereum blockchain—no one can modify the record of ownership or copy/paste a new NFT into existence."

– Ethereum.org, accessed April 4, 2022.

While we have confidence in our online bank statement or a $5 bill, the concept of cryptocurrency leaves many of us anxiously chewing our fingernails with knitted brow—for good reason. It takes time to trust new monetary systems. And while this article does not intend to unlock the myriad complexities of the fast-moving world of digital currency, it will take a closer look at how the unregulated wild west of NFTs (non-fungible tokens) is giving artists new opportunities to showcase and support their work.

An NFT is essentially provenance for a piece of artwork: a digital certificate of authentication that is purchased with cryptocurrency and stored in that currency's blockchain ledger, wherein all transactions surrounding it are tracked. Just like there's only one real Mona Lisa, there's only one NFT associated with that Space Doodle, Gh0stly Gh0st or Tubby Cat[1] and no matter how many times people right-click and download one of those images, they don't own the NFT. That forlorn little JPEG is an orphan of sorts.

"You can't cash it in," says multi-disciplinary visual artist mr.soul216 of a stand-alone JPEG. "You can't borrow against it." Unlike a JPEG image or file, he points out, an NFT is a digital asset. "Assets have value," and an NFT's value is as volatile as its associated cryptocurrency; it will go up or down much like gold, silver, and stocks do in their respective markets.

"As the model behind web3.0, NFTs, and blockchain technology become more and more acceptable, the volatility will decrease," he adds, "and as these technologies grow, so shall the value." As of April 7, mr.soul216 has sold three NFTs and his current offerings can be found on marketing platforms such as KnownOrigin and Foundation.[2]

The volatility of an NFT's cryptocurrency may be outside of the artist's control, but they do have complete power over other aspects of the market. Most notably, NFTs are free from the gallery space and its accompanying commissions.

"Artists have always had to utilize middle men and brokers to realize the full potential value of their work," says mr.soul216. He should know. His decades-long career in branding, illustration and work with celebrities has included clients such as Interscope Records, Ludacris, and Serena Williams, among many others.

"Let's take a gallery scenario," he says. "I spend a year preparing a body of work and then the gallery is going to take thirty to fifty percent of my money." mr.soul216 acknowledges those funds support marketing, the physical space, and other overhead costs. But now, he adds, "I can curate a body of work in the NFT marketplace/gallery and realize all the rewards without the need of a middleman. "That has definitely changed the game."

mr.soul216 continues: "Galleries are going to have to reposition their model because the paradigm is shifting," he says, conceding that, "I am not a gallery owner. My gauge is going to always lean toward creators."

While free from the constraints of a gallery, NFT transactions are not free. They're accompanied by "gas" fees, which cover costs for the energy required for computers to validate them within the blockchain. They're also volatile, but just how volatile? It's complicated, so DYOR* (do your own research—a ubiquitous directive in the crypto world), but be warned: It's complicated.[3]

Fees notwithstanding, opportunities for revenue within the NFT world don't stop with eliminating commissions. Enter the smart contract, which, frankly, might have you wondering why such a phenomenon wasn't common long before the mysterious world of NFTs and cryptocurrency floated down upon us.

When an NFT is minted for sale (essentially uploaded to a marketplace), the artist can attach a smart contract to it, the

Perris Mackey, Snakes on an Astral Plane, collage.

terms of which maintain the artist's monetary relationship with the work in perpetuity by specifying a royalty for every subsequent sale.

Collage artist Perris Mackey got into the NFT realm after watching his friend, photographer Karen Jerzyk, make inroads into the space. "What I thought was so cool about it is that she was making secondary sales after the initial sale," says Mackey, whose NFT offerings on Foundation[4] include high-resolution JPEGs of his evocative collages. He has sold two NFTs to date.

"Through the smart contract, you can set a percentage of royalties if your NFT is sold again after that first transaction," he says, adding that as a traditional artist, he was not getting those same opportunities. Once a work was sold, that was the end of it. Not so with a smart contract NFT. "That's kind of the whole reason why I started to find out what NFTs were about."

For visual artist Arabella Proffer, the dive into NFTs had another unique appeal. "I'm out of inventory and it's really hard for me to paint right now," says the award-winning gallery artist who is battling terminal cancer. "This is a great way to keep selling art even if there is no physical art." Many of her NFT offerings are JPEGs of works in her portfolio and include unlockable content. "It's a way for me to make a living."

She continues: "This is like another opportunity for my art to live on. It's definitely a way to preserve my legacy digitally." The associated smart contracts ensure all subsequent royalties from the sales are routed per her wishes forever. At the time of this writing, Proffer's available NFT collections include Brite Beauties, The Ornate Acids, and FuzzCats.[5] She's sold eight NFTs as of April 7.

In addition to straightforward sales, both Proffer and Mackey intend to explore charitable contributions through NFTs. Proffer aims to partner with The NFTits Club,[6] which bills itself as supporting "socially impactful, female-led projects of 2022 in support of women's health and empowerment." Mackey hopes to back R.A.K.E.[7] (Random Acts of Kindness Everywhere), whose mission is "to support the community in a positive way. We want to enrich lives, encourage kindness, and promote the act of 'paying it forward.'" Hurdles remain, however. Some associated organizations have yet to establish crypto wallets.

There are not-so-delectable components of the NFT world. On April 6, less than two weeks after Will Smith's infamous slapping incident at the Oscars, the NFT marketplace OpenSea had more than 4000 listings (auctions and buy-it-now items) depicting the event. The ongoing debate over the environmental impact of NFTs[8] is entirely too complex to summarize here, but suffice it to say that the computations that ensconce cryptocurrency data into their respective blockchains take up considerable energy, with some estimates indicating[9] a single NFT transaction "requires as much energy as a typical household uses in a day and half."

Ironically, the three artists interviewed for this article constantly touted a component of the realm I did not expect: community, specifically social media where they go to brainstorm, network, and converse with others navigating the territory. But this the

new frontier lives in the audio space, with the most popular platforms being Discord, Clubhouse, and Twitter Spaces, wherein live audio conversations happen across networks. And while all three artists have established careers, they realize that their previous clientele may or may not transition into the NFT space.

"I'm building community amongst the ranks of people who know what this is, know how to play, and are willing to teach and learn," says mr.soul216.

All three also advise newbies to DYOR* and to be very, very careful. Both Proffer and Mackey admit to falling prey to scams. mr.soul216 and his podcast partner Donald Black have an entire show on security.[10] And instead of chasing get-rich-quick schemes, all three recommend that first-time purchasers purchase NFTs for art they like, or back projects they want to support.

"You've got to buy what you like," says Proffer. "You can't buy with intent of flipping it because it could bite you in the ass later. Maybe you'll do well, but I think that's the wrong kind of attitude. Support a project or mission you like."

And when you do, you'll be directly empowering that artist or the group championing the cause.

"The whole primary notion is to decentralize power," says mr.soul216, adding that holding your own digital assets is akin to being your own bank, and thereby puts power in the hands of creators, "where the power should be."

"Creators have more power now than we've ever had," adds Mackey.

Readers are encouraged to "do your own research" (DYOR). Good places to start include the NFTs and Crypto Shxt[11] *podcast, which is hosted by mr.soul216 and photographer Donald Black. It covers imperative topics such as experiencing Web 3.0 and "What is an NFT?" And for the a ordable price of $1, Arabella Pro er's* My Tiny Guide to Getting into NFTs,[12] *includes a host of links and advice for newbies.*

Arabella Pro er, Saturday Night Sunday Morning, digital painting, 2022. Currently available as an open print edition, will be minted later this year as an NFT.

1. opensea.io/collection/space-doodles-official
opensea.io/collection/gh0stlygh0sts
opensea.io/collection/tubby-cats

2. knownorigin.io/mistersoul216
foundation.app/@mistersoul216

3. support.opensea.io/hc/en-us/articles/1500006315941-What-are-gas-fees-on-Ethereum-

4. foundation.app/@p_ThaNerd

5. opensea.io/collection/britebeauties
opensea.io/collection/theornateacids
objkt.com/collection/KT18oRXAuKVViAyqMKZpbiT53rA8dzafw9V4

6. linktr.ee/NFTits

7. rakenow.org/

8. sciencefocus.com/future-technology/can-nfts-solve-their-massive-carbon-footprint-problem/

9. postergrind.com/how-much-energy-does-it-take-to-make-an-nft/

10. podcasts.apple.com/us/podcast/secure-your-investments/id1607374735?i=1000554437282

11. podcasts.apple.com/us/podcast/nfts-and-crypto-shxt/id1607374735

12. withkoji.com/@ArabellaProffer/w0fn

DONALD BLACK JR.: *THE SPOOK WHO SAT BY THE DOOR**

Interview by jimi izrael, MFA

Donald Black Jr. is a fine artist with a vision you can ride with him or without him. We talk about selling art at an early age, what his camera is trying to say and the luxury of the (pre-assembled) Parachute Man. Also, if you make art Cleveland doesn't see, is it still art?

JIMI IZRAEL: Where you from, Mr. Black?

DONALD BLACK JR: I am from Carver Park, East 40th and Quincy, {in the heart of} Cleveland.

JI: Let's talk about your life on Quincy.

DBJ: My life on Quincy? (pause) Okay.

My life on Quincy started out rough. My mother was violated with me in the bed with her when I was a kid. My dad kidnapped me as a kid running from the police. And then... and I don't remember that but as far as what I remember, me and my cousins going to the ice cream truck and getting the little parachute man, throwing him out the window on the second floor, and running outside to see if we can catch him.

JI: For people that don't know what the Parachute Man is—because you and I know—what's the parachute man?

DBJ:

Parachute Man is the army figure.

JI: Right.

DBJ: And he had a parachute attached to him—like, a paper with a string. So, the army man could fly.

JI: Or he could float.

DBJ: Right.

JI: You threw him from the window and you could attach them to a napkin or a bandana or some such. And you would tie each of the corners down and then tie to the back of homeboy's back—the action figure.

DBJ: Right. Well, it's funny because the ones we were getting had the parachute already attached to it.

JI: Oh well, then you was RICH. Because when I was coming up, we had to—

DBJ: (confused) Make the parachute?

JI: (nods) We had to make the parachute.

DBJ: We got off the ice cream man that had a little paper parachute attached to it that unfolded. But I might…wait. (squints, points) How old are you?

JI: (deflects) At least thirty.

DBJ: I was just trying to figure you might be older than me.

JI: (pivots) Do you remember the first piece of art you saw?

DBJ: Something I made.

JI: So you didn't have an encounter with a painting or—

DBJ: I've been drawing since I was two years old. My parents are artists and I didn't have anything that they had made around me that I had seen. I'd started seeing my own name and I was drawing before I can remember. So no, it wasn't this thing that inspired me.

JI: What were your early drawings like?

DBJ: Birds and horses. Birds, horses, trees is what I was drawing. My uncle was buying my artwork when I'm five or six years old.

JI: What became your principal medium?

DBJ: Initially? Drawing.

JI: Okay.

DBJ: And then at some point, I had to be maybe six or seven, my mother showed me some of her drawings, some portraits. I can remember a couple portraits she showed me. And she drew a spark plug. And then that made me want to draw more. It made me sit down and get her to draw with me. Then I realized she could draw better than me. That crushed me. It challenged my perception of what I had already found very comfortable for me to do. And when I went to school, it was art class and it was art awards and it was art competitions.

JI: At what point did you discover photography?

DBJ: At thirteen. Well…that's not true. (deep sigh)

So, in one instance—I mean out of habit—I would say I discovered photography at thirteen because I'm used to talking to a bunch of white people in museums and galleries. And they're talking about photography in a formal kind of way. I first started taking pictures at four years old of my mother before she would go out to Vel's [a popular black-owned nightclub]. So, her early eighties look-book and photo album of her going out with my aunt to Vel's is me not cutting off her head and not cutting off her feet

*The Spook Who Sat By The Door, *1969 novel by Sam Greenlee; 1973 film di ected by Ivan Dixon, screenplay by Sam Greenlee and Melvin Clay.*

with a Polaroid camera. That's my introduction to the camera.

JI: That was your introduction to composition and—

DBJ: Exactly. But when you are in a formal creative setting, coming from the projects, coming from the hood, what I experienced is I was being taught that 'this is the standard.' And for a period of time of my experience as an artist, I spoke from that standard. And I had an experience at a portfolio review several years ago where a photographer called it out.

JI: What'd he say?

DBJ: "Don't say to me the same shit you say to white people." And I said, "Oh." He says, "You know what I mean by that?" I said, "I know exactly what you mean." He said, "Prove to me that you know what I mean." I said, "I learned to talk about my work and talk about art in a formal white driven art system. So, that's how I learned, based on what they were saying." I said but the stuff when I'm explaining my work and talking about my work to the niggas that's in these pictures, I'm having a different fucking conversation.

JI: When did you start to ascend into the fine art world?

DBJ: In college.

JI: Okay.

DBJ: There was no portrait program. So, I started doing independent studies, replacing all of my assignments. And I started doing independent studies with all of the different professors on the staff. I started shooting portraits. I started shooting nudes. I wanted to have an exhibition. I'd already made the shift in college. I mean, honestly, I started my photography program in Cleveland School of the Arts.

JI: Let me ask you a question. Because we're all trying to say something, right? What's your camera trying to say?

DBJ: What's my camera…? (beat) "Look at this from THIS perspective."

JI: You only take pictures of black people?

DBJ: (?) No.

JI: Primarily, you take pictures of black people?

DBJ: I'm primarily around black people. I take pictures every day. And black people seem to want me to take the pictures. White people seem to want me to take a picture that they want. So, I guess my level of engagement with folks has... White people want me to work for them. Black folks want me to work with them.

JI: When was the last show you had?

DBJ: It's current right now. The name of the show is *A Day No One Will Remember* (January 21–March 5 at the McDonough Museum, Youngstown State University), which is a show of a lot of the images of kids that I photograph since I moved back to Cleveland from New York, twelve years ago.

JI: Where's it hanging?

DBJ: At McDonough Museum at Youngstown State.

JI: Okay. Why come back to Cleveland from New York?

DBJ: Because it didn't make sense to me to try to pursue a creative career as a photographer without pictures that represented who I was or where I come from. As a part of it.

All images by and courtesy of Donald Black, Jr.

JI: That's a big sacrifice because you are in the heart of it all. Cleveland is not a city known for its art or its art scenes, artworks, art aesthetic.

DBJ: No, it is known as a city where artists live.

JI: Yes.

DBJ: So, I thought it was creative as fuck to come back before I'm eighty… I felt like I wanted to change and define my own path and direction.

JI: How's that going?

DBJ: Fucking amazing. I got ninety terabytes of digital photography and twelve years of it I've accumulated in Cleveland, Ohio—not hired by any organization to skew my perspective of what I'm photographing at a time period where digital assets is a real thing. When I didn't know that was going to be the case, at a place that is in the newspaper for all kinds of ills, from an outsider's perspective.

JI: Let me go back to something I meant to… Why black and white?

DBJ: Because I started in the dark room and be starting in the dark room. Let me back up. I don't a hundred percent know. And the reason why I say that is because what I do recognize is when I was drawing in school, I hated when they made me paint it. I didn't like it the same way. I love the sketch. I love the charcoal. I love the black and white. So, that attraction I recognize may have superseded me going into a dark room. Photography was already black and white and I was attracted to it instantly because it was like, "Oh, I don't have the color, the color doesn't matter." And then the more I grew into photography, the more I started to have an opinion form on visual principles and elements based on it being a black and white photograph. I felt like it helped me kind of zone in and narrow down on those elements in a way where me going to college, needing a medium format camera and me finishing college and those freshmen needed a digital SLR.

Put me right on the side of the coin, where I wanted to continue to develop what I had already started doing. I didn't use the digital camera as a way to start to shoot color. I always was shooting in color, but I would convert to black and white. When I moved to New York, I was in a dark room printing for photographers that I read about and it made me fall in love with the dark room even more. And it made me miss seeing my images in the dark room. And I think all those elements made me consistently more visually stimulated by or attracted to my images in black and white.

JI: So what is your relationship to Cleveland? Because I'm going to tell you I had to look for you. I mean, you are not out there like that.

DBJ: I'm the spook that set by the door, man. I didn't know

that's what was happening. It's like I went through the system of Cleveland School of the Arts. Once I skipped and didn't go to the Cleveland Institute of Art, it changed my trajectory. It didn't put me into the ecosystem of all of, what I guess, an out there Cleveland artist would be. But, I had the relationships. I knew the people. I knew the players because I showed my work in high school at moCa. So, I'm around the world of it when I moved back from Cleveland and when I'm coming and I'm like, "Okay, well I'm already doing art education." So when I come to a situation, now you got a grown man who's an artist who used to be one of the kids, which means my mind is not wired to rubrics…I didn't move back to Cleveland to… I didn't know it was an ecosystem in Cleveland of art and $300 million of a cigarette tax that was blatantly going to all of the white organizations and being extracted from the black neighborhoods. I didn't know that. I came back to Cleveland because I felt like I wanted to make the work here.

I wanted the space and the place to make the work. I was naive to the system that I was a part of when I'm going through school and then transitioning back to Cleveland. So, I kind of come in the room at Cleveland School of the Arts, at NewBridge, at moCa, at the museum, at all these places growing continuously into myself, which I feel like I was already recognizing that when I'm a part of these shows. My picture ain't on the flyer and they looking at it like, "Donald wants his picture on the flyer."

No, I want these niggas on the flyer. You got all this stuff and you're trying to figure out how to get us to come. I just want you to run 10,000 prints of my image like Cleveland Public Art did before they turned into the LAND Studio. My history and my roots here has created a situation where none of these places seem to be ready to jump behind what I'm talking about.

JI: When's the last time you showed in Cleveland?

DBJ: The last time I showed in Cleveland, like in the art world realm of it?

JI: I mean like last time you showed work in Cleveland.

DBJ: (points to walls around him, incredulous)
Right now.

JI: Okay. Well, then let's go art world.

DBJ: Solo show? Solo show when I first moved back, 2009.

JI: Wow.

DBJ: Wow.

DBJ: So, that experience was easily the bar. Everything else's been… Oh yeah, I'll put a piece in here, I'll put a piece in there.

JI: So you haven't really shown in fourteen years.

DBJ: Not here.

JI: Why do you think that is?

DBJ: I ain't trying to.

JI: How you eating?

DBJ: How I'm eating is—

JI: Shit, I'm asking.

DBJ: I mean, honestly, how am I eating? Osmosis. I don't know, it's like this.

JI: So if you're doing art that [Cleveland] doesn't see, is it still art?

DBJ: Cleveland. See, I ain't at the mercy of being in Cleveland.

I go to Houston, go to a portfolio review, them reviewers is like, "Donald, the conference is coming to Cleveland for the photo national…" What is it? SPE, it's society of photographic education. They coming to Cleveland. Oh, okay. "Hey, you apply, so you can be a speaker."

So that's what I do. So, when all these people, who I'm not sitting there, letting them smack my work down and shun my book and tell me my shit ain't good. That's where they see me at, I'm on that. I had a white lady coming in and she said, "How can you afford to not be coming to none of this stuff that we're doing? How can you afford to still be out here doing this?" Because I started doing this when I was six years old. And if I need some money, I can go do construction, but I don't go do construction because I would be wanting to focus on this.

JI: To my ear—

DBJ: I'm listening.

JI: You have this resentment about Cleveland, a system that you refuse to participate in.

DBJ: I don't have resentment about Cleveland.

JI: You don't?

DBJ: No, I have observation. I don't have no resentment. I understand how this system work. I'm trying to contribute to it.

JI: But you say you're trying to contribute to, but you're not showing.

DBJ: I'm not showing because I'm not going to be able to contribute to it by trying to show. Cleveland is… I mean you're from here, Cleveland is a place that you got to make your bearings kind of elsewhere. And as you do that, then Cleveland will kind of fall in line. I don't have resentment to Cleveland. I don't feel like I'm being excluded. I ain't fucking with this shit right now. Because it ain't time. I'm chasing Cleveland and I say this all the time, I chase Cleveland's art world like I chase a girl. Like I ain't paying her no attention…because I don't want her to reject me before she realize who the fuck standing in front of her, but I can critique the system because I'm a part of it and I'm in it. And I know these people and I'm teaching the programs and I'm participating in group shows, but I'm not about to let my mind be fucked with by trying to figure out who's going to usher me in, when I recognize that ain't nobody about to usher me in. I don't need them to.

I love going to the Cleveland School of the Arts. I love what it taught me, what it allowed me to do, how I can engage, communicate, my ability to be able to not only survive but to live. But if I'm critiquing, it's a whole lot of stuff that can be done better. But I get it: you ain't got a relationship to these kids, you don't give a fuck about them. You don't see them at the store. You think you're dealing with poverty and you're going to tell me that. You don't realize that I don't turn poverty off when I live as an educator. But guess what? I'm an educator. I'm one of the kids, grown up here, just to show some of the stuff I learned how to do. It ain't resentment—it's observation.

PHOTO

MCKINLEY WILEY

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT

I'm an editorial portrait photographer based in my hometown of Cleveland, Ohio.

Since I picked up a camera nearly twenty years ago, my intention has always been to empower people to see the beauty within themselves, even if it's only for a brief moment.

When I'm not shooting, I enjoy pretending to be a cross-fit athle e, admiring the work of Jamel Shabazz, or binge watching culinary docuseries with my wife.

These portraits were captured very early on in my photography journey, approximately between 2007–2012 during weekly open mic poetry events at B-Side lounge in Cleveland Heights. I was still very new to photography at this time and was in a constant search of compelling subjects to photograph. These artists are TRUE Cleveland street poets at least in their own right. I've always been drawn to the freedom of performing artists whether it's an open-mic poet, dancer, musician, etc. Their openness and permission for me to photograph them allowed me to grow into the artist that I am today. I'll always be grateful for that.

POETS

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CIA

SUMMER 2022 EVENTS

by Anastasia Pantsios

Your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

CONTINUING EVENTS

THROUGH MAY 22
Generations
DEEP ROOTS EXPERIENCE

THROUGH MAY 26
Art Books Cleveland
BEACHWOOD COMMUNITY CENTER ART GALLERY

THROUGH MAY 28
When the Blue Hen Falls—Tina Grodin
ARTISTS OF THE RUBBER CITY

THROUGH MAY 28
50th Annual Student Art Show & Merit Scholar Exhibition
THE GALLERIES AT CSU

THROUGH MAY 29
Derrick Adams: LOOKS
CLEVELAND MUSEUM OF ART

THROUGH MAY 31
Drifting in the Galaxy by Ava Reiss
LOGANBERRY BOOKS ANNEX GALLERY

THROUGH JUNE 1
Michael Gill: The Grownups Keep Talking/Nobody Knows Why
MASSILLON MUSEUM

THROUGH JUNE 2
Membership Exhibition
CUYAHOGA VALLEY ART CENTER

THROUGH JUNE 4
Hildur Jonsson and Brinsley Tyrrell
The relatively new Abbatoir Gallery has been featuring many out-of-town artists, but this show focuses on two Northeast Ohio artists with national/international reputations. Hildur Jonsson's intricate, abstract weavings are inspired by the topography of her native Iceland and have been shown there as well as in New York. Sculptor Brinsley Tyrrell has long worked in diverse materials (stone, metal, plaster, clay), but most recently he's expanded into ceramics, inspired, as Jonsson is, by nature, in his case, in rural Ohio where he lives.
ABATTOIR

THROUGH JUNE 4
Juxtaposed: Photographs + Objects from the Collection of John Foster
CLEVELAND PRINT ROOM

THROUGH JUNE 5
Forms Larger and Bolder: Eva Hesse Drawings
ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 5
Responsibility to Reveal: 30 Years of the Knight Purchase Award for Photographic Media
AKRON ART MUSEUM

THROUGH JUNE 5
Jerome AB: At Once Terrifying and Equally Freeing
J.J. Adams: Flowers in Temporary Hands
Aram Han Sifuentes: Who Was This Built to Protect?
Dana Oldfather: Flyfall
Robert Banks & Dexter Davis: Color Me Boneface
MOCA CLEVELAND

THROUGH JUNE 5
Silent Fields
KAISER GALLERY

THROUGH JUNE 10
The Big Photography Show
Gallery owner Barbara Merritt invited 16 mostly well-known area photographers, whose work covers a variety of styles and subjects, to select 1-3 images to blow up into large-scale photos, with sizes ranging from 16 x 20 inches and up. "The subtleties that we as photographers work hard to achieve often go unnoticed throughout web content," she says. "This is a chance to see the talent that lies behind each photograph and the hard work that goes into each print."
818 STUDIOS

THROUGH JUNE 10
We Want Everything
CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

THROUGH JUNE 12
What A Time To Be Alive
Spotlight: Eryn Lawson, Josie Naypauer
HEIGHTS ARTS

THROUGH JUNE 12
New Acquisitions and Old Friends
ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 12
Judy Takács: The Goddess Project: Innocents
CHAGRIN ARTS

THROUGH JUNE 12
Alberto Giacometti: Toward the Ultimate Figure
CLEVELAND MUSEUM OF ART

THROUGH JUNE 15
Embedded: Work by Bryana Bibbs, Sam Dienst & Andrea Vail
Embedded showcases three artists' di erent approaches to tapestry weaving. Chicago-based Bryana Bibbs is a textile artist/painter whose work combines the two disciplines. Sam Dienst, currently working in Detroit, uses objects from her day-to-day life as jumping points for a form of self-portraiture. And North Carolina's Andrea Vail uses objects of American society considered obsolete or unappealing to contemporary eyes in her tapestries and woven sculptures.
PRAXIS FIBER ARTS

THROUGH JUNE 15
Clicking for a Cause
MASSILLON MUSEUM

THROUGH JUNE 18
Illustrious Gravitas
YARDS PROJECTS

THROUGH JUNE 18
Omid Shekari & Shani Richards
SCULPTURE CENTER

THROUGH JUNE 19
Women in Print: Recent Acquisitions
CLEVELAND MUSEUM OF ART

Due to the COVID-19 crisis, some of the indoor art events planned for the season have limited admission, and while almost all of them remain free, some require pre-registration. At press time, many in-person indoor events require wearing facial covering.

These listings are based on announcements from each presenting organization, at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

THROUGH JUNE 25

Cycling: Micah Krauss

Starburst: Juried Regional High School Exhibition

National Collage Society 25th Annual Small-Format Exhibition

Unnatural Fibers: Group Exhibition

When We Share Our Wounds: Nick Lee

SUMMIT ARTSPACE

THROUGH JUNE 25

Queer Ecology Hanky Project

Vanessa Adams and Mary Tremonte organized more than 120 artist-created bandanas into a show that explores a range of approaches, attitudes, ideas and theories about gender and sexuality. Its conceptual root is the "hanky code" once used by gay men to visually indicate to strangers their sexual proclivities. But these artists use their hanky designs to display a much wider range of interests and affin ies that "speaks to the diversity of queer experiences." The curators say, "We hope these hankies will accompany walks in the woods, accessorize outfits at queer dance parties, bundle up foraged mushrooms and start conversations."

ZYGOTE PRESS

THROUGH JUNE 25

Assemblage artists Roy Bigler & Terry Durst in their inaugural exhibitions as Archived Artists

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH JUNE 26

Currents and Constellations: Black Art in Focus

CLEVELAND MUSEUM OF ART

THROUGH JULY 1

Hilary Gent: Walking on Water

HEDGE GALLERY

THROUGH JULY 10

Tiger Legacy: The Story Continues

MASSILLON MUSEUM

THROUGH JULY 15

The 12th May Show at Lakeland Juried Art Exhibition

THE GALLERY AT LAKELAND

THROUGH JULY 17

Strike a Pose: Kabuki Prints from the Dominique H. Vasseur Collection

Collective Gestures: The Impact of Experimental Performance at Oberlin in the 1970s

Identity and Belonging in Early Modern Europe

Signatures, Invention, and Agency in 16th-Century Prints

ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 17

What's in Your Bag?

KENT STATE UNIVERSITY MUSEUM

THROUGH JULY 24

Abandoned America: Everything Must Pass

Photographer Matthew Christopher works in the trendy subject area that's been dubbed "ruin porn:" images of abandonment, neglect and decay, particularly in urban areas. For Christopher, who's published several books, this is about preserving memories of the function and role of these structures in a once-flourishing industrial socie y, creating "a eulogy for the lost ways of life they represent," and perhaps even o ering a blueprint for the future.

Witness to Wartime: The Painted Diary of Takuichi Fujii

Visions 2022: Artists League Show

Asian Voices from the CMA Collection

CANTON MUSEUM OF ART

THROUGH AUGUST 7

Dis/Possession

Between Background and Foreground

The work of four diverse photographers in the Allen Museum's collection—Nan Goldin, Lewis Hine, James Van Der See and Margaret Bourke-White—o ers a glimpse at how these artists reflec ed social change and the cultures they were part of, fil ering them through the lens of their own personal experiences and identities.

ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 7

Textures: The History and Art of Black Hair

KENT STATE UNIVERSITY MUSEUM

THROUGH AUGUST 14

Mobility and Exchange: 1600-1800

ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 21

Martial Art of India

CLEVELAND MUSEUM OF ART

THROUGH AUGUST 31

John Jackson for Posterity

JUDSON PARK HOWSON GALLERY

THROUGH SEPTEMBER 11

Reflec ions on Perceptions

AKRON ART MUSEUM

THROUGH SEPTEMBER 11

The New Black Vanguard: Photography Between Art and Fashion

CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 2

Dancing with the Distance: Work by Janice Lessman-Moss

Kent State professor Lessman-Moss is known for her intricate weavings. This show features 30 of her works created over the last two decades. In her work she demonstrates the evolution of the craft from hand looms to power looms and digital looms, including use of Photoshop to create designs that are executed by painting and dying the threads.

KENT STATE UNIVERSITY SCHOOL OF ART

THROUGH OCTOBER 9

Japan's Floating World

CLEVELAND MUSEUM OF ART

MAY

20 **CAN Journal Summer Issue Launch**
SPACES

20 **Third Friday**
5-9 pm
78TH STREET STUDIOS

20 **2020/2021 AIR Exhibition**
Through June 18
MORGAN CONSERVATORY

20 **Variable Speed: Works by Katy Clark and R!ch Cihlar**
This show of work in diverse media, styles and techniques by gallery co-owner C!hlar and Madison, Wisconsin, artist Katy Clark revolves around birds in all their manifestations, singly and in groups, attempting to capture "the essence of the wonder of fligh ." C!hlar's work draws on his roots in street art, featuring spray-painted stenciled images and found objects, while Clark renders hers in acrylic, gouache, watercolor, pen/ink, and cut-paper collage, o ering two contrasting approaches to the same subject.
Opening reception 5-9 pm
Through June 17
E11EVEN 2 GALLERY

21 **Art House Family Open Studio**
1-3 pm
ART HOUSE INC

22 **Marilyn Ladd-Simmons Memorial**
2-4 pm
SPACES

24 **Intersections: Language & Art at Judson Manor**
Satellite exhibition at Judson Manor featuring art with text from the Archives' extensive collection of Ohio art.
Through October 4
ARTISTS ARCHIVES OF THE WESTERN RESERVE AT JUDSON MANOR

26 **Maker Town Vintage & Handmade Market**
11 am-4 pm
VINO VERITAS CELLARS WINERY
4103 MEMPHIS AVE
Also September 25

27 **Slain Nemo: Lights, Lasers, Projections**
May 27–June 19
Opening reception with music by Dee Deprator
PRAMA ARTSPACE

27 **Kimberly Chapman: Eighty-Six Reasons**
Opening reception 5:30-7:30 pm
May 28–June 26
THE DAIRY BARN ARTS CENTER, ATHENS

28 **Art House Family Clay Day**
10 am-noon
ART HOUSE INC

Ceramic sculpture by Brinsley Tyrrell, on view at Abattoir Gallery through June 4.

A happy letterpress printer, courtesy of the Morgan Conservatory.

1 **Studio Muti's Good Hope**
Through May 14, 2023
AKRON ART MUSEUM

1 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

3 **Summer Art Walk**
The term "Art Walk" began in Little Italy over 30 years ago, long before galleries were popping up all over town. Artist studios, galleries and shops will be open all weekend for browsing and shopping opportunities. Guest artists and vendors are invited to attend and set up all weekend for pop-up shopping. Visit littleitalycle.com for more information.
5-9 pm June 3
noon-9 pm June 4
noon-5 pm June 5
LITTLE ITALY NEIGHBORHOOD

3 **Everything I need to know I learned from a cabbage—Carol Klingel**
Through June 25
ARTISTS OF THE RUBBER CITY

3 **Where Are We? entry deadline**
VALLEY ART CENTER

3 **REMIX**
Through July 3
DEEP ROOTS EXPERIENCE

4 **Earthling: featuring artist Juliann O'Fray**
4 pm
LA COSECHA GALERIA

4 **Art in the Village with Craft Marketplace**
Through June 5
LEGACY VILLAGE

7 **Floral & Landscape Exhibition**
Through July 21
CUYAHOGA VALLEY ART CENTER

9 **Thursday Markets: art and food vendors, music and food trucks**
Every Thursday through October 13
BAYARTS

9 **Ekphrastacy—Artists Talk and Poets Respond to What a Time to Be Alive**
7 pm
HEIGHTS ARTS

10 **Akron ArtWalk: Young at HeART**
4-8 pm
summitartspace.org
AKRON HISTORIC ARTS DISTRICT

10 **Walkabout Tremont**
5-10 pm
experiencetremont.com
TREMONT NEGHBORHOOD

10 **Cheap Thrills: Erykah Townsend, and Alex Vlasov**
ABATTOIR

10 **Dawn Tekler: Energy and Perception**
Opening reception 5-8 pm
Through July 2
BAYARTS

11 **38th Annual Art by the Falls**
After cancelling 2020's and retooling 2021's show, this two-day outdoor festival located in the park along the Chagrin River in downtown Chagrin Falls returns full force with its multitude of artist tents, live demonstrations, hands-on activities, food and music.
June 11 & 12
VALLEY ART CENTER

11 **Jonah Jacobs Solo Show Award**
Through August 7
KAISER GALLERY

11 **Missing History: Unheard African American Stories**
Through November 2
MASSILLON MUSEUM

11 **Steve Mastroianni: Scurograph**
This Cleveland photographer became known for his perceptive portraiture. But more recently he's explored multi-process semi-abstractions such as drawings and photograms, with mysterious, repetitive markings that seem inspired by nature, fil ered through visions and dreams.
Through July 27
MASSILLON MUSEUM

11 **Inner Colors: featuring artist Jessica Isleim**
4 pm
LA COSECHA GALERIA

15 **Introduction to Weaving**
Wednesdays through July 13
PRAXIS FIBER ARTS

17 **Third Friday**
5-9 pm
78TH STREET STUDIOS

17 **Heights Arts Members Show & Spotlight: Wayne Niemi**
Opening reception 6-9 pm

Ekphrastacy 7 pm July 21
Through August 14
HEIGHTS ARTS

18 **The Queer Print + Zine Fair**
noon-4 pm
This event will take place outdoors at Zygote Press, and feature local & regional queer print & zine makers selling their work.
ZYGOTE PRESS

18 **Art and Music Festival featuring 75 local vendors and live music from Small Craft Warning**
10 am-4 pm
BAYARTS

18 **Art House Family Open Studio**
1-3 pm
ART HOUSE INC

18 **Buskers Night with Justo Saborit Latin Soul Duo**
4 pm
LA COSECHA GALERIA

19 **Slain Nemo Closing Reception**
PRAMA ARTSPACE

19 **Summer Performance Series**
Sundays through August 28
BAYARTS

20 **Summer 1 Class/Camp session starts**
VALLEY ART CENTER

23 **Arts Alive Awards Reception**
7 pm
SUMMIT ARTSPACE

24 **CAN Triennial Exhibition Guide Launch**
Curators Panel
HAPPY DOG

26 **Manifestations: Paper & Clay**
Celebrating work of Archived Artists George Roby and Mindy Tousley, featuring work from the Artists Archives of the Western Reserve permanent collection and private collections.
Opening reception time TBA
Through August 7
MANSFIELD ART CENTER

27 **Art Therapy Studio Exhibition**
Through July 29
VALLEY ART CENTER

JULY

1 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

1 **Joel Bartell: oil paintings of Cleveland & Shaker Heights landscapes**
Through July 31
LOGANBERRY BOOKS ANNEX GALLERY

2 **Destroy All Nonprofits: eaturing artist Topiltzin**
4 pm
LA COSECHA GALERIA

7 **Kimberly Chapman**
Gallery Talk 4:30–5:15 pm
Reception 5:30–7:30 pm
July 8 –September 17
SOUTHEAST OHIO HISTORY CENTER, ATHENS

7 **Messin' with You**
Artists include Dana Depew, Michelle Droll, Scott Goss, Hui Chu Ying, Natalie Lanese, Shannon Morris, Debbie Apple-Presser & Steve Presser, Ed Ra el, Stephen Tornero, Anderson Turner, Gregory Scott, Gwen Waight and Tony Williams.
Opening Reception 5:30-8 pm
Through August 20
YARDS PROJECTS

8 **CAN Triennial Opening Celebration**
CAN Triennial: You Are Here will be on view at multiple locations July 9–August 31
MORGAN CONSERVATORY

8 **Videos by Cleveland-born Cameron Granger and instal-lation sculpture by Dominic Palarchio**
ABATTOIR

8 **Walkabout Tremont**
5-10 pm
experiencetremont.com
TREMONT NEGHBORHOOD

8 **Artists of the Rubber City Members Show**
Through September 17
ARTISTS OF THE RUBBER CITY

8 **Joe Dick**
Through July 30
ARTISTS OF THE RUBBER CITY

8 **Summer Exhibitions**
Through September 17
SUMMIT ARTSPACE

9 **CAN Triennial Opens**
Through August 31
VARIOUS LOCATIONS THROUGHOUT THE CITY

9 **Light Bringer: featuring artist Juliann O'Fray**
4 pm
LA COSECHA GALERIA

10 **The Time Travelers' Garden: Dustin Grella, Christopher Hoot, Liz Maugans and Mark Soppeland**
Artists' reception 1–2:30 pm
Through August 28
BEACHWOOD COMMUNITY CENTER ART SPACE

13 **Hedge Group Show Preview Reception**
HEDGE GALLERY

14 **FRONT International Triennial: Oh, Gods of Dust and Rainbows Gala Opening**

15 **Third Friday**
5-9 pm
78TH STREET STUDIOS

15 **Represented Artists**
Justin Brennan, John W. Carlson, Rebecca Cross, Sarah Curry, Matthew Gallagher, Hilary Gent, Dale Goode, Meghann Hennen, Mark Howard, Christopher Kier, David King, Liz Maugans, Brian Mouhlas, Jessica Pinsky, Katy Richards, Dott von Schneider, Douglas Max Utter and Nikki Woods.
Opening 5–8 pm
Through September 2
HEDGE GALLERY

15 **Synapse 15 Intersections of Art and Science**
Through September 30
EMILY DAVIS GALLERY, MYERS SCHOOL OF ART, UNIVERSITY OF AKRON

15 **Where Are We? An Exploration of Surrealism**
Opening reception July 16
Through August 24
VALLEY ART CENTER

15 **Christmas in July: Artwork for $200 or Less**
Group show; one night only
E11EVEN 2 GALLERY

16 **FRONT International Triennial: Oh, Gods of Dust and Rainbows**
MULTIPLE LOCATIONS

16 **FRONT International Triennial: Oh, Gods of Dust and Rainbows**
Through October 2
AKRON ART MUSEUM

16 **FRONT International Triennial: Oh, Gods of Dust and Rainbows Jacolby Satterwhite, Dexter Davis, Loraine Lynn, and Alexandra Noel**
CLEVELAND INSTITUTE OF ART

16 **FRONT International Triennial: Oh, Gods of Dust and Rainbows Bakunin's Barricade by Ahmet Öğüt**
Through December 23
ALLEN MEMORIAL ART MUSEUM

16 **FRONT International Triennial: Oh, Gods of Dust and Rainbows**
Through October 2
TRANSFORMER STATION

16 **Art House Family Open Studio**
1-3 pm
ART HOUSE INC

16 **SheArt B.A.P.S.**
Through August 14
DEEP ROOTS EXPERIENCE

21 **Ekphrastacy–Artists Talk and Poets Respond to Members Show**
7 pm
HEIGHTS ARTS

23 **Family Clay Day**
10 am-noon
ART HOUSE INC

23 **Dialog: FRONT Triennial founder Fred Bidwell with CAN Triennial founder Michael Gill**
1 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

23 **History of Gra i in Cleveland**
6 pm
GRAFFITI HEART

27 **Oh The Places You Will Go**
July 27 - August 21
PRAMA ARTSPACE

29 **Pecha Kucha Night Cleveland : YOU ARE HERE**
Doors: 7 pm.
Presentations: 8:20 pm
IN PARTNERSHIP WITH CAN TRIENNIAL AND MOCA CLEVELAND

1 **Accessible Expressions Ohio Exhibition**
Through August 31
VALLEY ART CENTER

5 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

5 **Original Dali Viewing and Lecture**
VALLEY ART CENTER

6 **Daric M. Gill: The Absolutes: Big Small Stories**
Through September 21
MASSILLON MUSEUM

6 **Through the Looking Glass 3 Annual Design Show**
4 pm
LA COSECHA GALERIA

8 **Ted Maringer**
Through August 27
ARTISTS OF THE RUBBER CITY

12 **Walkabout Tremont**
5-10 pm
experiencetremont.com
TREMONT NEGHBORHOOD

12 **PTSD**
Opening reception during Walkabout Tremont
MEGAN DARDIS ART STUDIO AND GALLERY

12 **Kubra Al Hilali, in partnership with Building Hope in The City**
Through September 4
KAISER GALLERY

12 **Bellamy Printz: Recent Work**
Through October 2
BAYARTS

18 **CAN Triennial Awards Celebration**
5 pm
BEACHLAND BALLROOM

19 **Third Friday**
5-9 pm
78TH STREET STUDIOS

19 **Clocks and Bots: Works by Billy Nainiger**
Through September 16
E11EVEN 2 GALLERY

20 **Art House Family Open Studio**
1-3 pm
ART HOUSE INC

26 **CAN Journal Fall Launch Party**
4 pm
LA COSECHA GALERIA

26 **Community Culture Night with Rachel Davis**
7-8:30 pm
ART HOUSE

26 **All Together Now (group show)**
August 26 – September 18
PRAMA ARTSPACE

ABOVE: Alison Elizabety Taylor, Overlap, marquetry, on view in *Reflec ions on Perception* through September 11. Courtesy of the Akron Art Museum. RIGHT: John Jackson, Cathedral, on view through August 31. Courtesy of Judson Park Howson Gallery.

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

Abattoir Gallery
Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

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Twitter:
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@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Amoré Gallery
2171 Murray Hill Road
Cleveland, Ohio 44106
Amoregallerycleveland.com

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Arts Cleveland
1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
artscleveland.org
216.575.0331

ART EverySpace
artEverySpace.com
hello@artEverySpace.com
415.827.6269

The Artseen Gallery
5591 Liberty Avenue
Vermilion, Ohio 44089
440.963.0611

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House, Inc.
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

BAYarts
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Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery
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Cleveland, Ohio 44114
bonfoey.com
216.621.0178

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Cain Park Feinberg Gallery
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216.371.3000

Canton Museum of Art
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Canton, Ohio 44702
cantonart.org
330.453.7666

Chagrin Arts
88 North Main Street
Chagrin Falls, Ohio 44022
chagrinarts.org
440.247.9700

Cleveland Arts Prize
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clevelandartsprize.org

Cleveland Convention Gallery
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Cleveland, Ohio 44114
clevelandconventions.com
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Cleveland, Ohio 44106
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csuohio.edu/artgallery
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lacosechagaleria@aol.com
216.385.9545

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Cleveland, Ohio 44102
currentcleveland.org

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330.928.8092

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Cleveland, Ohio 44110
deepdiveart.com
216.973.1986

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Cleveland, Ohio 44104
deeprootsexperience.com

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Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
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thepopshop@gmail.com

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
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East Cleveland, Ohio 44112
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eileendorsey.com

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bw.edu

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Mentor, Ohio 44060
fluxmetala ts.com
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foothillgalleries.com
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440.503.3533

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framedgallery.net
216.282.7079

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Dance and Expression
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Cleveland, Ohio 44113
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Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

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Cleveland, Ohio 44102
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Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Gra i Heart
gra iheart.org
440.781.4515

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Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Hartshorn Studios
2342 Professor Avenue
Tremont Arts District,
Ohio 44113
hartshornstudios.com
216.403.2734

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Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
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Heights Arts
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heightsarts.org
216.371.3457

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sherriegallerie.com
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Cleveland Ohio 44102
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Suite 117
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Instagram: @susiefrazier

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Cleveland, Ohio 44113
transformerstation.org

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Highland Hills, Ohio
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yardsproject.com

Youngstown State University McDonough Museum of Art
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ysu.edu/mcdonough-museum
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216.621.2900

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ascherman.net

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Keith Berr

Laurence Channing

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Kimberlychapmansculptor.com

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suzart.blogspot.com

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lizmaugans.com

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CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2022 CAN completes its tenth year serving as Northeast Ohio's most trusted source for news of the visual arts; presents the second CAN Triennial; and continues to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

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Jenifer Warren
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Edna Williams
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We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

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Open Studio

No crowds, no rush, no experience, or registration required. The Museum invites you to explore the new Open Studio in the lobby. A space designed for all ages, the studio is open weekdays.

Whether you're a serious artist or just looking for a laid-back space to explore, Open Studio offers something for everyone. From sensory play areas for babies, to the messy materials school-age kids adore, and even art for adults.

Move freely between a wide range of inspiring materials, spending as little or as much time as you like. Along with special, featured activities, you will also find rotating areas devoted to clay, drawing, painting, printmaking, beading, collage, construction, and more.

Open Studio is creativity on your schedule.

Open Studio is made possible by PNC with additional support from the Kathy Moses Salem Philanthropic Fund of Akron Community Foundation, the Charles E. and Mabel M. Ritchie Foundation, The R.C. Musson and Katharine M. Musson Charitable Foundation, Synthomer Foundation, the Samuel Reese Willis Foundation, and The Henry V. and Frances W. Christenson Foundation.

PNC

A100
AKRON ART MUSEUM

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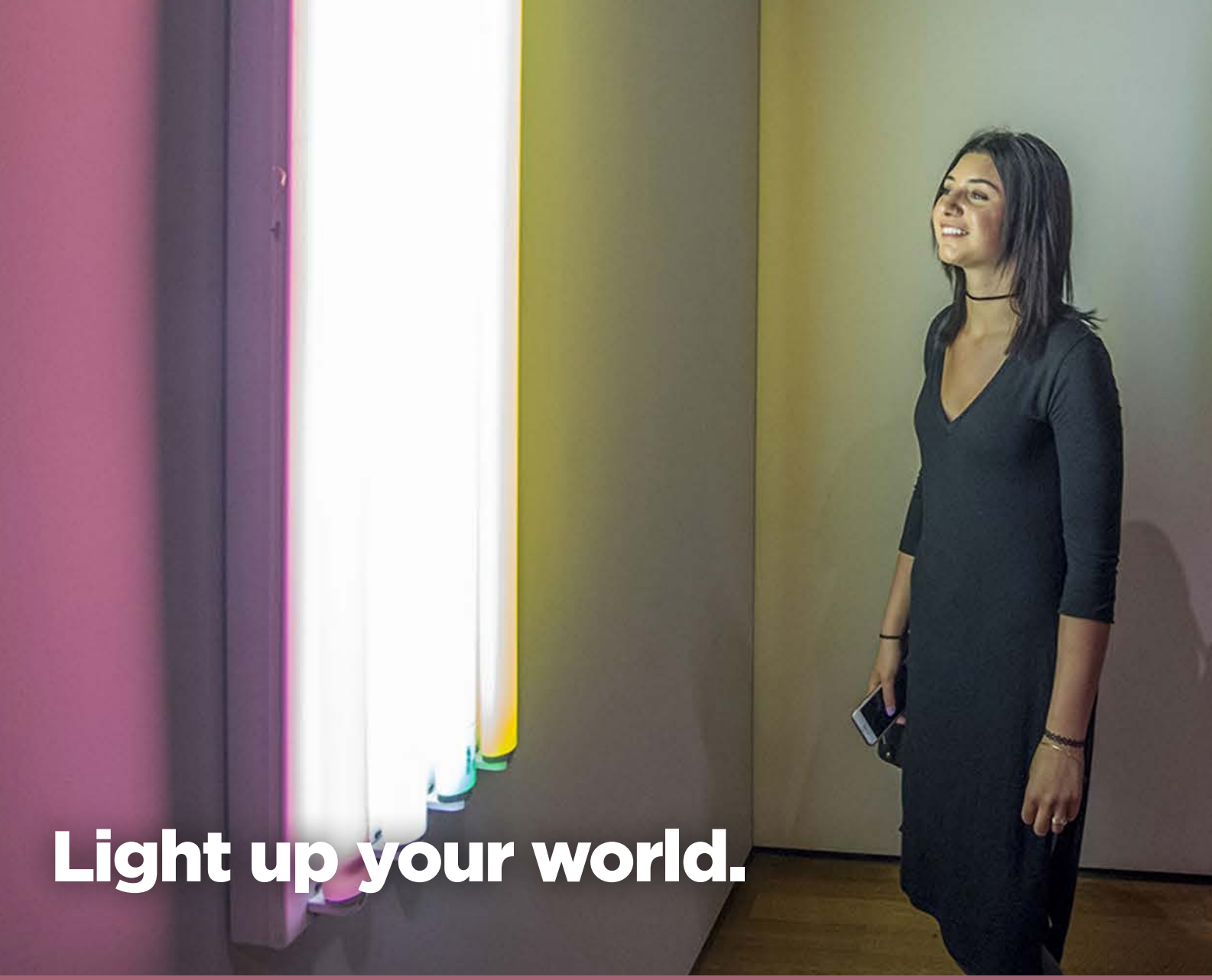

Light up your world.

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Women in Print: Recent Acquisitions

Through June 12, 2022
Alberto Giacometti: Toward the Ultimate Figure
Free member tickets available NOW

Through June 26, 2022
Currents and Constellations: Black Art in Focus

Through June 19, 2022
Women in Print: Recent Acquisitions

Through August 14, 2022
Medieval Treasures from Münster Cathedral

Through October 23, 2022
Creating Urgency: Modern and Contemporary Korean Art

Through September 11, 2022
The New Black Vanguard: Photography between Art and Fashion

Through February 19, 2023
Cycles of Life: The Four Seasons Tapestries

Opens August 26, 2022
Text and Image in Southern Asia

Opens September 11, 2022
The Keithley Collection

cma.org

THE CLEVELAND MUSEUM OF ART

Photo: Scott Shaw Photography